

A painting of a mountain landscape. In the background, there are jagged, snow-capped mountains under a soft, hazy sky. A dense forest of evergreen trees stretches across the middle ground. In the foreground, a river flows through a lush green meadow, with some rocks visible in the water. The overall style is impressionistic and serene.

SEASON  
62  
2023

**GRAND  
TETON  
MUSIC  
FESTIVAL**

**JUNE 30-AUGUST 19**

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Photo: Rudolf Costin

# WELCOME

TO THE 62<sup>ND</sup> SEASON OF THE GRAND TETON MUSIC FESTIVAL!

Dear Concertgoers,

Welcome to Walk Festival Hall, the storied home of the Grand Teton Music Festival! We are delighted and privileged that you are here.

Since early on in my tenure as Music Director, a fervent wish of this Festival has been frequently articulated: can the remarkable level of music making to be experienced in concerts over two months every year garner more international recognition?

It is, therefore, with pleasure and great pride that we can officially grant that wish. Through the Festival team's Herculean efforts and our sponsors' generous financial support, the first commercial release of our Festival is now available. The GTMF Orchestra and the legendary pianist Garrick Ohlsson have recorded the complete Beethoven Piano Concertos. In a market with scores of recordings available, it is gratifying to read the international accolades received by this pioneering recording.

The recording is a testament to what makes this Festival so successful: an orchestra comprising the finest musicians supremely attuned to the unique quality of the music making in this magical place, a mutual and collaborative relationship built over the years, with the greatest soloists, vocalists and conductors, and, finally, an audience and community who are tireless and generous in their support and enthusiasm.

Whether in the orchestral realm, the Gateway Series or in our treasured Chamber Music Series, I hope the repertoire familiar to you will continue to inspire—and that the less familiar will intrigue.

We continue to welcome new musicians, composers and guest artists, firm in the conviction that the GTMF family will continue to grow and prosper and that the world will take note.

Sincerely,

Donald Runnicles  
MUSIC DIRECTOR

---

# WELCOME

A NOTE FROM EMMA KAIL, EXECUTIVE DIRECTOR, AND  
DAVID DONOVAN & BARBARA MCELVEY, BOARD CO-CHAIRS

---

*GTMF's mission is to engage, entertain, educate and inspire people through exhilarating musical experiences.*



*“GTMF has something for everyone this summer and every summer.”*



Dear Friends:

We are pleased to present the 62<sup>nd</sup> season of the **Grand Teton Music Festival!**

We can't wait to share the next eight weeks with you.

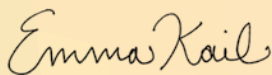
Whether you want to immerse yourself in great symphonic repertoire performed by one of the finest orchestras in the world, enjoy award-winning guest artists like Audra McDonald or Chris Thile, or just introduce your kids or grandkids to music in the beautiful outdoors, GTMF has something for everyone this summer and every summer.

The heart and soul of GTMF is our Festival Orchestra under the leadership of Music Director Sir Donald Runnicles. And there is no better place than Walk Festival Hall to experience the magic of this very special orchestra. Returning Festival favorites include violinist James Ehnes, soprano Julia Bullock, conductor Stéphane Denève and pianist Yefim Bronfman. We also celebrate the debuts of guest conductors Christian Reif and Jader Bignamini, and the world premiere of a GTMF commission, Kareem Roustom's *The Clustered Vine*, underwritten by John Kongsgaard and performed by the Festival Orchestra and mezzo-soprano Kelley O'Connor.

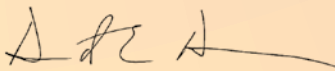
After a successful introduction last year, the Festival continues its opera initiative with Puccini's *Madame Butterfly* as the grand finale of our 2023 season. Our Sunday Matinee Piano Recital Series returns with pianists Michelle Cann, George Li and Clayton Stephenson. GTMF's Gateway Series is back with four Thursday nights of entertaining performances by artists from varied genres. And don't miss our one-night-only special events, including the return of Broadway icon Audra McDonald on August 6 and the National Youth Orchestra of the United States of America featuring violinist Gil Shaham on July 24.

The Grand Teton Music Festival is only possible thanks to you. Thank you for being part of our audience. If you've given, thank you for your gift. Your donations and ticket purchases are the key to every note we play.

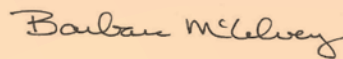
We appreciate you. And with your continued support, we know the best is yet to come!



**Emma Kail**  
EXECUTIVE DIRECTOR



**David Donovan**  
BOARD CO-CHAIR



**Barbara McCelvey**  
BOARD CO-CHAIR



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Grand Teton Music Festival's 62nd Season

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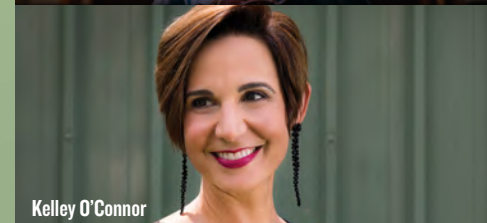
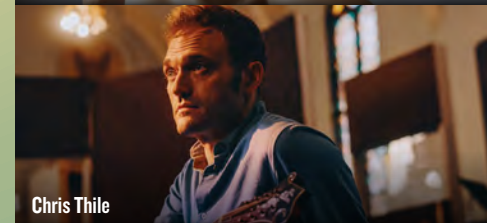
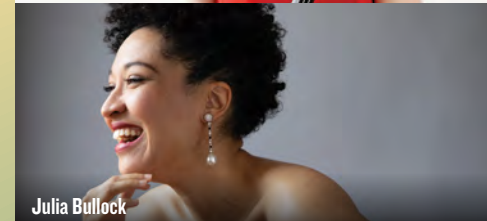
New artworks available locally at Turner Fine Art.



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



# SUMMER SCHEDULE

Events below will be held at Walk Festival Hall in Teton Village. All children/student tickets are \$5, except for the August 6 special event.

Open Rehearsals at Walk Festival Hall: Fridays, June 30-August 11 at 10 AM; \$20.

	SUNDAY	MONDAY	TUESDAY	WEDNESDAY
<b>OPENING WEEK</b> <b>1</b>	<b>WITH THANKS TO OUR 2023 CORPORATE PARTNERS</b> Bessemer Trust, Jackson Hole Jewelry Co., Pearls by Shari, Bank of Jackson Hole, The Clear Creek Group, Four Seasons Jackson Hole, Outpost, Snake River Roasting Co., Diehl Gallery, Teton Pines, Teton Motors, Rendezvous Mountain Rentals and Graham Faupel Mendenhall & Associates			<b>Chamber Music: Opening Fanfare</b> July 5 at 7 PM; \$30
<b>WEEK 2</b>				
<b>WEEK 3</b>	<b>Sunday Matinee Recital</b> July 9 at 3 PM; \$40 Michelle Cann, piano			<b>Chamber Music: The Creation of the World</b> July 12 at 7 PM; \$30
<b>WEEK 4</b>	<b>Sunday Matinee Recital</b> July 16 at 3 PM; \$40 Clayton Stephenson, piano			<b>Chamber Music: Landscapes</b> July 19 at 7 PM; \$30
<b>WEEK 5</b>	<b>National Youth Orchestra of the United States of America</b> July 24 at 7 PM; \$50 Sir Andrew Davis, conductor Gil Shaham, violin		<b>Chamber Music: Schumann &amp; A World Premiere</b> July 26 at 7 PM; \$30	
<b>WEEK 6</b>	<b>Sunday Matinee Recital</b> July 30 at 3 PM; \$40 George Li, piano			<b>Chamber Music: Mozart &amp; Brahms</b> August 2 at 7 PM; \$30
<b>WEEK 7</b>	<b>Audra McDonald: One Night Only with the Festival Orchestra</b> August 6 at 6 PM; \$75/\$150			<b>Chamber Music: Finale Celebration</b> August 9 at 7 PM; \$30
<b>CLOSING WEEK</b> <b>8</b>				



# OUTDOOR CONCERTS

Outdoor concerts are held in the Center for the Arts Park in downtown Jackson.

## Family Concert: Home of the Brave

Monday, July 3 at 6 PM  
Instrument Petting Zoo at 5 PM  
Free, but ticketed

Conner Gray Covington, conductor  
Meaghan Heinrich, host

## Patriotic Pops

Tuesday, July 4 at 7 PM; Reserved seats – \$35/\$50 adults, \$15 children/students; Lawn seats – free

Sir Donald Runnicles, conductor  
Nikki Renée Daniels and Jeff Kready, vocalists

### THURSDAY

### FRIDAY

### SATURDAY

FRIDAY CONCERTS  
NOW AT 7 PM!

#### Festival Orchestra:

#### Beethoven, Bruch & Mendelssohn

June 30 at 7 PM; \$40/\$75

Sir Donald Runnicles, conductor  
James Ehnes, violin

#### Festival Orchestra:

#### Beethoven, Bruch & Mendelssohn

July 1 at 6 PM; \$40/\$75

Sir Donald Runnicles, conductor  
James Ehnes, violin

#### Festival Orchestra:

#### Mozart & Shostakovich

July 7 at 7 PM; \$40/\$75

Sir Donald Runnicles, conductor  
Sue Heineman, bassoon

#### Festival Orchestra:

#### Mozart & Shostakovich

July 8 at 6 PM; \$40/\$75

Sir Donald Runnicles, conductor  
Sue Heineman, bassoon

#### Gateway Series:

#### Legends of Swing with jazz vocalist

#### Dee Daniels and big band

July 13 at 8 PM; \$50/\$75

#### Festival Orchestra:

#### All-American Celebration

July 14 at 7 PM; \$40/\$75

Jader Bignamini, conductor  
Alisa Weilerstein, cello

#### Festival Orchestra:

#### All-American Celebration

July 15 at 6 PM; \$40/\$75

Jader Bignamini, conductor  
Alisa Weilerstein, cello

#### Festival Orchestra:

#### Summer Nights & Schumann

July 21 at 7 PM; \$40/\$75

Christian Reif, conductor  
Julia Bullock, soprano

#### Festival Orchestra:

#### Summer Nights & Schumann

July 22 at 6 PM; \$40/\$75

Christian Reif, conductor  
Julia Bullock, soprano

#### Gateway Series:

#### Mambo Kings with Camille Zamora

July 27 at 8 PM; \$50/\$75

#### Festival Orchestra:

#### A Hero's Life

July 28 at 7 PM; \$40/\$75

Sir Donald Runnicles, conductor

#### Festival Orchestra:

#### A Hero's Life

July 29 at 6 PM; \$40/\$75

Sir Donald Runnicles, conductor

#### Gateway Series:

#### Celebration – The Music of Motown

August 3 at 8 PM; \$50/\$75

#### Festival Orchestra:

#### Ravel & Prokofiev

August 4 at 7 PM; \$40/\$75

Stéphane Denève, conductor  
Marc-André Hamelin, piano

#### Festival Orchestra:

#### Ravel & Prokofiev

August 5 at 6 PM; \$40/\$75

Stéphane Denève, conductor  
Marc-André Hamelin, piano

#### Gateway Series:

#### An Evening with Chris Thile, mandolin/vocals

August 10 at 8 PM; \$50/\$75

#### Festival Orchestra:

#### Brahms & A World Premiere

August 11 at 7 PM; \$40/\$75

Sir Donald Runnicles, conductor  
Kelley O'Connor, mezzo-soprano  
Yefim Bronfman, piano

#### Festival Orchestra:

#### Brahms & A World Premiere

August 12 at 6 PM; \$40/\$75

Sir Donald Runnicles, conductor  
Kelley O'Connor, mezzo-soprano  
Yefim Bronfman, piano

#### Festival Orchestra:

#### Madame Butterfly in Concert

August 18 at 7 PM; \$40/\$75

Sir Donald Runnicles, conductor  
Opera soloists

#### Festival Orchestra:

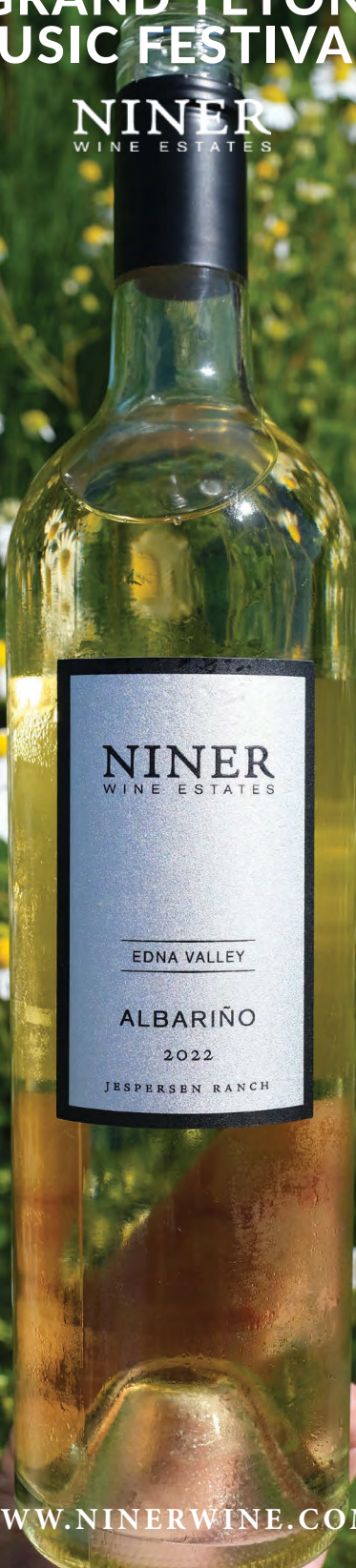
#### Madame Butterfly in Concert

August 19 at 6 PM; \$40/\$75

Sir Donald Runnicles, conductor  
Opera soloists

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FEATURE ARTICLE

45 YEARS IN THE MOUNTAINS:  
AN INTERVIEW  
WITH GTMF ICON  
RICHARD BROWN

BY JEFF COUNTS

---



---

There are people at every arts institution, certain *irreplaceable* people, who function as the mortar between the bricks, the glue that holds everything together. They've been contributing critical work for so long, nobody can remember a time when they weren't around, let alone imagine the company without them now. For the Grand Teton Music Festival, that person is Richard Brown. Richard has been a Festival Musician for decades and has also served as Personnel Manager and Artistic Advisor for years. In celebration of Richard's incredible GTMF tenure, General Manager Jeff Counts sat down with his friend and colleague to talk about the organization to which he has given over half his life.

---

**Jeff Counts:** Richard, you've been coming to the Grand Teton Music Festival for more than 45 years now. There aren't many people who can say they've been here longer than that. How did you first get involved?

**Richard Brown:** I knew Ling Tung [*GTMF's music director from 1968-1996*] from my days in Philadelphia, where I grew up. He had an orchestra called the Philharmonia and, while I was in college at Temple, I got hired to play with them. I was part of the Philharmonia for awhile, and even after I was in the Army Band in DC, I would drive up to play the concerts. While I was in the Army, my teacher from Temple, Jack Moore, who played timpani at GTMF, told me the Festival was performing the Hindemith *Symphonic Metamorphosis* and they needed an extra percussionist. So, I was able to take a week of leave from the Army and flew out to play that program in a tent! At that time there was no Walk Festival Hall. This would have been 1970.

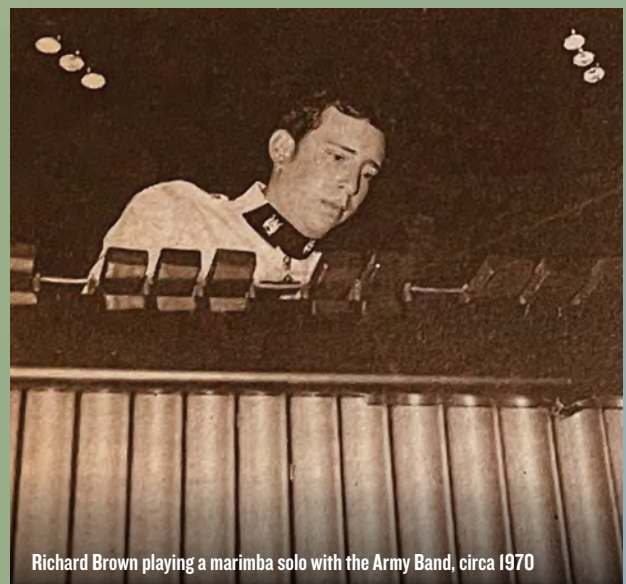
**JC:** And you've been coming back ever since?

**RB:** Well, not while I was in the Army. When I got out, I moved to Houston to play with the Houston Symphony and got invited back by Ling in 1973 and came regularly until 1977. Later, when I was taking a lesson with Mickey Bookspan [*longtime Principal Percussionist at the Philadelphia Orchestra*] to prepare for a New York Philharmonic audition, he told me that Ling had just mentioned my name to him. He and Ling were very close and played ping-pong together several times a week. Anyhow, Ling wondered if I would be interested in returning to the Festival. I had just gotten hired to teach at Rice University, so it was perfect. That was 1984 and I haven't missed a Festival since.

**JC:** In the beginning you were simply a percussionist, but you eventually also became the Personnel Manager. How did that happen?



Friday night concerts at the Capitol Building with the Army Band, early 1970s



Richard Brown playing a marimba solo with the Army Band, circa 1970





*“Musicians, the best in the world — they want to be here! Our job now, and the job of the people who follow us, is to keep GTMF at the incredible level we’ve reached. Nothing else matters.”*

**RICHARD BROWN**





Principal Percussionist Richard Brown with the Festival Orchestra

Photo: Chris Lee



**RB:** It's interesting. This was about six years after I came back. During Week 1, I realized that the program for the following week included Bartók's *Music for Strings, Percussion and Celesta* and there were all of two violas hired! You need a full section for that piece. I could see that Ling needed help, so I got on the phone and started making calls and I wound up getting six more violas. At the end of that summer, Ling called me and asked if I would help with the hiring going forward. That's how it started.

**JC:** Right person for the job, for sure! But that wasn't the last hat GTMF would ask you to wear. When did you become our Artistic Advisor?

**RB:** In the mid-2010s, the position became open, and they asked me if would do it. Of course, I said yes. It seemed like a natural fit since I spent so much time talking with the conductors anyhow.

**JC:** So, this was during the tenure of Maestro Donald Runnicles, right? Legend has it that you were the only person brazen enough to approach Donald about being the Music Director back in 2005. Is that true?

**RB:** After Eiji Oue left [2003], the Festival had the next Music Director in mind, but that ended up not working out. So, Donald was here as a guest conductor doing the *Enigma Variations* in 2005, and his concerts were going really well. The musicians were on a real high, but it didn't seem like anybody believed he would

ever consider being our Music Director. They all thought he was too busy. But, as Personnel Manager, I had a good, open communication with him, so I just walked in there and said, "Do you mind if I ask you a question?" He said sure and I went for it. I asked him, "Would you ever consider being our next Music Director?" He said, "Absolutely!" The next morning, he and I and Allan Tessler had breakfast and then Allan closed the deal.

**JC:** That quickly?!

**RB:** Yeah! It happened really fast. And I have to say, this orchestra would never be what it is today if Donald hadn't signed on!

**JC:** Well, 45 plus years is quite a tenure, Richard. You've seen a lot. You've DONE a lot. What are some of your fondest memories from your time with GTMF? Give us a Top 3.

**RB:** Let me think...Well, we played *Boléro* once [1992] with Ling, and he had me play the snare drum part up front in the soloist position. It's the only time in my career I got to do that. It was incredible. Another great memory is when I used to do this ragtime show for the Festival. This was long before the Gateway Series. It was just a special project, and we kept expanding it for several years in a row. Eventually, we were doing covers of Pop songs and other modern material. One summer, Bill Clinton was in Jackson, and he came to the ragtime concert.



Playing along with the guys outside of Jones Hall, Houston, TX



President Bill Clinton with Richard Brown at Walk Festival Hall in 1995



The following Saturday, we were at Nora's for breakfast, and he was there. One of his Secret Service guys brought him over to me and he said something like, "If I had a guy who played the drums like you, I would still be playing the sax!" I'll never forget that. Also, I had a nice red beard back in those days!

**JC:** I've seen it. It was a good beard.

**RB:** You know what, though, my best memories from my time here really are the concerts with Donald. All of them. It's been a thrill to see what this orchestra has become under his direction.

**JC:** You've been coming to Jackson Hole long enough now that everyone here knows you. Tell us something about yourself that would surprise even your closest GTMF friends.

**RB:** *[Laughs]* Well, I told you before that I was in the Army. Even that might surprise some people, but when my dad dropped me off to go to Basic Training at Fort Dix in New Jersey, he told me not to tell anyone that I was going to be stationed in DC in the band. He said, "These guys are going to Vietnam, and they will not want to hear that." I told him I wouldn't say a word. But on day one of Basic, we were all lined up and the Drill Sergeant asked, "Does anyone here play the drums?" I couldn't help it. I raised my hand. They sent somebody to New York to buy me a drum and it was my job for the rest of

the training to play while we marched. That got me through. Without the drums, I would still be there in Basic Training! I wouldn't have passed. I couldn't throw a grenade, I couldn't shoot, I couldn't do any of it! But I could play the drums.

**JC:** Wow! I mean...wow! It's not going to be easy to top that. But let's try. As a last word, give us your well-earned perspective on where GTMF has been, where it is, and where it's going.

**RB:** I'd like to base my answer on the legacy of the Music Directors I've worked for here. Ling Tung created a great orchestral seminar for two weeks prior to the Festival. As a result of the seminar, several students stayed on and played in the orchestra. They were excellent players, but my charge, when I was hired was to shift to an all-professional orchestra. We did that. With Eiji, the Festival became a much deeper part of the Jackson community. "Music in the Hole," the start of the 4<sup>th</sup> of July outdoor concert tradition, is a good example of how Eiji brought GTMF more into the lives of the people who live here. Under Donald, GTMF kept that community-focus, but he got the orchestra to a place where the music-making is so excellent, so special, that I have a waiting list of players from the best orchestras in the US. Other countries too! Musicians, the best in the world—they want to be here! Our job now, and the job of the people who follow us, is to keep GTMF at the incredible level we've reached. Nothing else matters.



Richard Brown with Maestro Donald Runnicles



Richard and Susan Brown







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# GRAND TETON MUSIC FESTIVAL

## 2023 GATEWAY SERIES

Thursday Evenings at Walk Festival Hall



### Legends of Swing with Dee Daniels

July 13 at 8 PM | \$50/\$75

Dee Daniels, vocals, and a big band

Corporate Partner:

Bank of Jackson Hole

Dee Daniels is a jazz vocalist with a unique sound and towering four-octave range, steeped in the art of storytelling through song. She transcends musical borders with her jazz styling, infused with gospel and blues flavoring. This program explores a century of swing with hits by Ella Fitzgerald, Aretha Franklin, Billie Holiday, Nat King Cole, Duke Ellington and more.



### Mambo Kings with Camille Zamora

July 27 at 8 PM | \$50/\$75

Journey through the music of Latin America and the US with the Mambo Kings. From the music of Spain, Cuba, Mexico, Brazil, Argentina and Uruguay to the burning Afro-Cuban jazz of Tito Puente, to the rhythmic playfulness of jazz great Dave Brubeck and the pop strains of The Beatles, Mambo Kings and soprano Camille Zamora will be your guides on a Latin jazz tour of the Pan-American experience.



### Celebration: The Music of Motown

August 3 at 8 PM | \$50/\$75

Richard Brown & his band with vocal soloists

"Ain't no mountain high enough!" This high-energy Motown revue with GTMF Principal Percussionist Richard Brown and his big band includes music by The Supremes, The Temptations, The Four Tops, Marvin Gaye, Stevie Wonder, Martha & The Vandellas and much more. After the main show, audience members will be invited to dance onstage. Join us in celebrating Richard Brown's 45 years with GTMF!

Corporate Partner:

Graham Faupel Mendenhall & Associates



### An Evening with Chris Thile

August 10 at 8 PM | \$50/\$75

MacArthur Fellow and Grammy® Award-winning mandolinist/singer/songwriter Chris Thile, who *The Guardian* calls "that rare being: an all-round musician who can settle into any style, from bluegrass to classical," and *NPR* calls a "genre-defying musical genius," is a founding member of the critically acclaimed bands Punch Brothers and Nickel Creek. Thile creates a distinctly American canon and a new musical aesthetic for performers and audiences alike.

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# Classical Music Festivals of the West 2023

## CALIFORNIA



### Cabrillo Festival of Contemporary Music

cabrilloomusic.org  
Santa Cruz, CA  
July 30-August 13



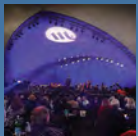
### Carmel Bach Festival

bachfestival.org  
Carmel, CA  
July 15-29



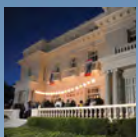
### La Jolla Music Society SummerFest

TheConrad.org  
La Jolla, CA  
July 28-August 26



### Mainly Mozart All-Star Orchestra Festival

mainlymozart.org  
San Diego, CA  
June 15-24



### Music@Menlo

musicatmenlo.org  
Atherton, CA  
July 14-August 5

## COLORADO



### Aspen Music Festival and School

aspenmusicfestival.com  
Aspen, CO  
June 29-August 20



### Bravo! Vail Music Festival

bravovail.org  
Vail, CO  
June 22-August 3



### Colorado Music Festival

coloradomusicfestival.org  
Boulder, CO  
June 29-August 6



### Strings Music Festival

stringsmusicfestival.com  
Steamboat Springs, CO  
June 24-August 23

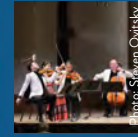
## IDAHO



### Sun Valley Music Festival

svmusicfestival.org  
Sun Valley, ID  
July 30-August 24

## NEW MEXICO



### Santa Fe Chamber Music Festival

santafechambermusic.org  
Santa Fe, NM  
July 16-August 21

## OREGON



### Chamber Music Northwest Summer Festival

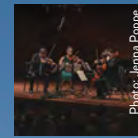
cmnw.org  
Portland, OR  
June 24-July 29



### Oregon Bach Festival

oregonbachfestival.org  
Eugene, OR  
June 30-July 16

## WASHINGTON



### Seattle Chamber Music Society Summer Festival

seattlechambermusic.org  
Seattle, WA  
July 3-29

## WYOMING



### Grand Teton Music Festival

gtmf.org  
Jackson, WY  
June 30-August 19



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# GENERAL INFORMATION

## BOX OFFICE

Fritz Box Office at Walk Festival Hall



Open June 26 through August 19, 2023

Monday & Tuesday, 12 PM – 5 PM

Wednesday - Saturday, 12 PM through intermission

Open at 2 PM on Sundays for the Piano Recital Series (7/9, 7/16 & 7/30); Closed other Sundays

Open at 6 PM on 7/24 and 5 PM on 8/6 for Special Events

Tickets are also available online or by phone.

## 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

307.733.1128

*Lot parking available*

### Center for the Arts Park

240 S. Glenwood Street,

Jackson

*Parking is located in the Town Parking Garage on Millward and Simpson Streets. Please consider riding your bike or walking.*

## 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 62<sup>nd</sup> season, we will have GTMF-branded merchandise available for sale on our website ([gtmf.org/store](http://gtmf.org/store)).

## ATMOSAIR SOLUTIONS AT WALK FESTIVAL HALL

For the safety of our patrons, musicians and staff, GTMF installed two AtmosAir Matterhorn units at Walk Festival Hall in 2020. Tests performed by Microchem Laboratory, one of the world's preeminent laboratories for testing sanitizing products registered by the EPA and FDA, confirmed that the presence of coronavirus was reduced by 99.92% within 30 minutes of exposure to AtmosAir's bi-polar ion technology.



# CONCERTS & EVENTS

**GTMF's 62<sup>nd</sup> season features robust orchestral and chamber music performances, Gateway Series concerts, special events, the continuation of GTMF's opera initiative and Sunday Matinee Piano Recitals, and free community events including *GTMF On the Road* performances.**

## 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. Music Director Sir Donald Runnicles leads the Festival Orchestra in this popular concert packed with fun for the whole family. *Reserved seats \$35-\$50; lawn seats free.*

GTMF will also present an outdoor Family Concert at the Center for the Arts Park on July 3. *Free, tickets required.*

## FESTIVAL ORCHESTRA

Festival Orchestra concerts at Walk Festival Hall are the cornerstone of the Grand Teton Music Festival season. Friday evening performances are now at 7 PM\* and Saturday performances are at 6 PM. 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. *Tickets \$40/\$75.*

*\*Note: The Westbank Grill at the Four Seasons Resort near Walk Festival Hall will be open at 5 PM on Fridays to accommodate pre-concert dining. Free valet parking will be provided.*

## OPEN REHEARSALS

On seven Fridays at 10 AM (June 30; July 7, 14, 21 & 28; August 4 & 11), enjoy a behind-the-scenes look as the conductor and orchestra rehearse for the weekend Festival Orchestra concerts. *Tickets \$20.*

## 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 7 PM, July 5 through August 9. *Tickets \$30.*

## GATEWAY CONCERT SERIES

GTMF's Gateway Series presents renowned artists from a variety of musical genres. Gateway Concerts are held at Walk Festival Hall at 8 PM on four Thursday evenings: Jazz vocalist Dee Daniels (July 13), Mambo Kings with Camille Zamora (July 27), Celebration: The Music of Motown (August 3) and mandolinist/vocalist Chris Thile (August 10). *Tickets \$50/\$75.*

## SUNDAY MATINEE PIANO RECITAL SERIES

The Sunday matinee piano recital series showcases virtuosic pianists in an intimate venue. Recitals are held in Walk Festival Hall at 3 PM on three Sunday afternoons: July 9 (Michelle Cann), July 16 (Clayton Stephenson) and July 30 (George Li). *Tickets \$40.*

## PRE-CONCERT TALKS

*GTMF's pre-concert talks are sponsored by the Goodman Family Foundation, in memory of Roy and Barbara Goodman.*

Before each Friday and Saturday Orchestra concert at Walk Festival Hall, Festival Musicians and guests present educational introductions to the evening's performance. These talks are a great chance to learn before you listen, with insights into composers, repertoire and the history behind the music. Talks begin at 6 PM on Fridays and 5 PM on Saturdays in the Barbara Furrer Goodman Memorial Garden near Walk Festival Hall's north entrance.

This summer's pre-concert speaker schedule is:

**June 30 and July 1:** Meaghan Heinrich - GTMF Education Curator

**July 7 and 8:** Meaghan Heinrich - GTMF Education Curator

**July 14 and 15:** Holly Mulcahy - GTMF Violin; Wichita Symphony Orchestra, Concertmaster

**July 21 and 22:** Thomas Heuser - San Juan Symphony, Music Director; Idaho Falls Symphony, Music Director

**July 28 and 29:** Meaghan Heinrich - GTMF Education Curator

**August 4 and 5:** Dr. Michael Griffith - University of Wyoming, Director of Orchestral Activities

**August 11 and 12:** Caroline Gilbert - GTMF Viola; Buffalo Philharmonic Orchestra, Principal

**August 18 and 19:** Heather Kurzbauer - GTMF Violin; Sinfonia Rotterdam; Netherlands Radio Chamber Orchestra

## GTMF REBROADCASTS ON WYOMING PUBLIC RADIO

Grand Teton Music Festival concert recordings will be broadcast on Wyoming Public Radio (90.3 FM) and Classical Wyoming (95.9 FM). From July 13 through August 31, listen on Thursday nights at 8 PM and Sunday afternoons at 4 PM on Classical Wyoming. The concerts will also be streamed at [wyomingpublicmedia.org](http://wyomingpublicmedia.org). You can also listen on the Wyoming Public Media mobile app.

# COMMUNITY ENGAGEMENT

## **GTMF ON THE ROAD FREE COMMUNITY CONCERTS**

*GTMF On the Road* brings live classical music to audiences in Teton County and the surrounding communities through free concerts performed by Festival Orchestra musicians. Concerts feature programs that are accessible to all ages and led by engaging hosts that bring the music to life with explanations, demonstrations and conversations with musicians. Listen for a nature theme weaved throughout this season's programs!

Thank you to our 2023 partner organizations: Camp Jackson, Center for the Arts, Coombs Outdoors, Hole Food Rescue/Sprout Mobile, Jackson Hole Children's Museum, Jackson Hole Community Band, Jackson Hole Land Trust/Greenspace on the Block, National Museum of Wildlife Art, St. John's Health/Sage Living, Teton County Libraries, Teton Literacy Center, Teton Music School, Teton Science Schools/Murie Ranch and Teton Village Association/Alive @ 5.

*GTMF On the Road is made possible by program sponsors Mary & Don Shockey and the National Endowment for the Arts.*

## **MUSICAL ADVENTURES**

Led by GTMF Education Curator Meaghan Heinrich, these free events are fun, informative and engaging music sessions for young children and their adult caretakers. Geared for listeners ages one through five, classes are accessible for all ages. Mondays, June 26-August 14, at Greenspace on the Block (9 AM & 10 AM); Tuesdays, June 27-August 15 (9 AM & 10 AM, excluding 7/4), at Teton Village Commons. A special Musical Adventures will be held on Tuesday, 7/25, 4:30 PM at Greenspace on the Block as part of the Greenspace Summer Concert. More details at [gtmf.org/musicaladventures](http://gtmf.org/musicaladventures).

## **THE DONALD RUNNICLES MUSICAL ARTS SCHOLARSHIP COMPETITION**

GTMF will host the 6<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 or Montana who are pursuing a music degree in college. The first round is a pre-screened video submitted online. Six semi-finalists will be invited to perform for a panel of judges including Maestro Runnicles. Three finalists will be chosen to compete for \$50,000 in scholarship awards on Monday, July 17, 5:30 PM at Walk Festival Hall. Free and open to the public. Details at [gtmf.org/scholarship](http://gtmf.org/scholarship).

## **EDUCATION PARTNERSHIPS**

This summer, GTMF will partner with music education organizations in Jackson to connect Festival musicians and local music students. Teton Music School's Summer Strings Camp for middle school students will be visited by a resident string quartet for a special performance and clinic instruction. High school students performing in the Jackson Hole Youth Orchestra will be led by a Festival musician guest conductor for their summer session. Students of both camps will be invited to Chamber Music concerts and Open Rehearsals throughout the summer and will culminate their sessions with afternoon performances on the stage at Walk Festival Hall. GTMF is proud to connect young musicians in our community with opportunities to deepen their lifelong relationship with music.

## **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 free concert showcasing their newly refined skills and talents. This year's StringFest performance was held on May 17 at Walk Festival Hall.

*This project was funded in part with an Arts for All grant provided by Teton County.*

Additional funding for Education and Community Engagement programming provided by: the Wolfensohn Family Foundation and Botwinick-Wolfensohn Foundation, in memory of Elaine & James Wolfensohn; the Brent and Shelby Belote Foundation; the Community Foundation of Jackson Hole; Marguerite & Matt Stoner; the Frank A. O'Neil Family Foundation; Wyoming Arts Council; Rendezvous Mountain Rentals; and Karen Rockey. Special thanks to JH Land Trust for hosting GTMF at Greenspace on the Block.

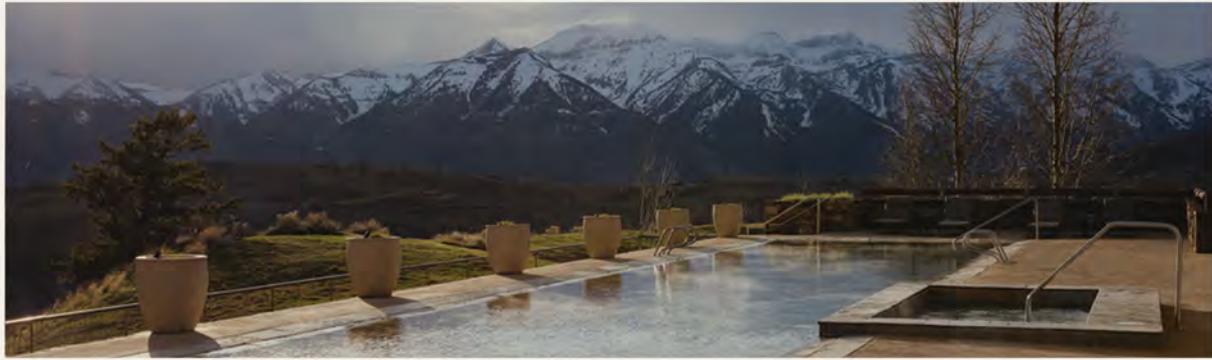




FOR THE 2023 EVENT SCHEDULE,  
VISIT [GTMF.ORG/ONTHEROAD](https://gtmf.org/ontheroad).







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# GRAND TETON MUSIC FESTIVAL

# MUSICAL ADVENTURES & ON THE ROAD CONCERTS

Photo: Chris Lee



## MUSICAL ADVENTURES

Free and open to the public

**Mondays, 6/26-8/14, 9 AM & 10 AM**

Greenspace on the Block in downtown Jackson

**Tuesdays, 6/27-8/15, 9 AM & 10 AM (excluding 7/4)**

The Commons in Teton Village

**Tuesday, 7/25, 4:30 PM**

Greenspace on the Block (at the Greenspace Summer Concert)

Join Education Curator Meaghan Heinrich and embark on Musical Adventures every week throughout the summer season! Geared for listeners ages 1 through 5, classes will also be fun and accessible for all ages. Come with us on a musical adventure to sing, dance and move through the exciting world of music!

*Special thanks to JH Land Trust for hosting GTMF at Greenspace on the Block.*

## GTMF ON THE ROAD

Free and open to the public

GTMF's *On the Road* series brings live classical music to audiences in Teton County and surrounding communities through free concerts presented in partnership with community organizations. All ensembles feature Festival Orchestra musicians. GTMF's Education Curator Meaghan Heinrich leads programs that are accessible to all ages and bring the music to life with demonstrations and conversations with musicians. Listen for a nature theme weaved throughout this season's programs!

### At Greenspace on the Block in Jackson

155 E. Broadway Ave., Jackson

**Saturday, July 1, 12 PM**—Huckleberry String Quartet

### At Teton County Libraries in Alta and Jackson

**Saturday, July 8, 1 PM**—Huckleberry String Quartet

Alta Library, 50 Alta School Rd., Alta

**Saturday, July 15, 1 PM**—Angry Water String Quartet

Jackson Library, 125 Virginian Ln., Jackson

### At Murie Ranch in Grand Teton National Park

Murie Ranch, Murie Ranch Rd., Moose

**Monday, July 10, 6 PM**—Huckleberry String Quartet

**Tuesday, August 1, 6 PM**—Mozart Divertimento Septet

### At Center for the Arts in Jackson

240 S. Glenwood St., Jackson

**Thursday, July 20, 3 PM**—Landscapes Chamber Ensemble

### At Alive @ 5 in Teton Village \*NEW\*

The Commons, Teton Village

**Thursday, July 27, 5 PM**—Brass Quintet

**Thursday, August 3, 5 PM**—String Quartet

**Thursday, August 10, 5 PM**—Flute & Harp Duet

**Thursday, August 17, 5 PM**—Woodwind Quintet

### Music at Hole Food Rescue's Sprout Mobile

Sing, dance, move and listen while enjoying a healthy lunch outside.

**Thursday, June 29, 11:30 AM**—Meaghan Heinrich & Featured Musicians  
Miller Park, 255 W. Deloney Ave., Jackson

**Wednesday, July 19, 10:30 AM**—Meaghan Heinrich & Featured Musicians  
Mike Yokel Park, 455 E. Kelly St., Jackson

**Wednesday, August 9, 11:30 AM**—Meaghan Heinrich & Featured Musicians  
Powderhorn Park, 200 Powderhorn Ln., Jackson

Since some events are held outdoors, check our website for scheduling changes due to weather.

Thank you to our 2023 partner organizations: Camp Jackson, Center for the Arts, Coombs Outdoors, Hole Food Rescue/Sprout Mobile, Jackson Hole Children's Museum, Jackson Hole Community Band, Jackson Hole Land Trust/Greenspace on the Block, National Museum of Wildlife Art, St. John's Health/Sage Living, Teton County Libraries, Teton Literacy Center, Teton Music School, Teton Science Schools/Murie Ranch and Teton Village Association/Alive @ 5.

*GTMF On the Road is made possible by program sponsors Mary & Don Shockey and the National Endowment for the Arts. Additional funding for Education and Community Engagement programming provided by: the Wolfensohn Family Foundation and Botwinick-Wolfensohn Foundation, in memory of Elaine & James Wolfensohn; the Brent and Shelby Belote Foundation; the Community Foundation of Jackson Hole; Marguerite & Matt Stoner; the Frank A. O'Neil Family Foundation; Wyoming Arts Council; Rendezvous Mountain Rentals; and Karen Rokey. Special thanks to JH Land Trust for hosting GTMF at Greenspace on the Block.*

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

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# 2023 SEASON SPONSORS

THE GRAND TETON MUSIC FESTIVAL IS INDEBTED TO THE FOLLOWING SUPPORTERS. THESE PHILANTHROPIC LEADERS LAID THE FOUNDATION FOR THE 2023 SEASON. THEIR GENEROSITY IS AT THE HEART OF OUR MUSIC AND ITS IMPACT — ONSTAGE AND OFF. WE ARE PROFOUNDLY GRATEFUL.

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**Anonymous**

**Peter Fenton & Kate Greer**

**Marge Ordway**

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**Frances & Allan Tessler**

**Jackson Hole Housing Fund, in honor of  
Maurice Walk and his daughters**







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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 is in his final season as Principal Guest Conductor of the Atlanta Symphony. Runnicles is also Principal Guest Conductor of the Sydney Symphony Orchestra, its first ever. He holds the title of Conductor Emeritus of the BBC Scottish Symphony Orchestra, having served as Chief Conductor from 2009-16.

In the 2022-23 season, Maestro Runnicles leads new productions of *Fidelio* and *Arabella* at the DOB, along with revival performances of *Elektra*, *Tosca*, *Tristan und Isolde*, as well as *Hänsel und Gretel* on tour to Oman. For the San Francisco Opera, he leads a new production of *Die Frau ohne Schatten* and conducts at the Gala concert celebrating the company's centennial season. He will also conduct performances with the Minnesota Orchestra, Atlanta Symphony, Sydney Symphony, Dresden Philharmonic (debut) and BBC Scottish Symphony.

Sir Donald enjoys close and enduring relationships with many of the most significant opera companies and symphony orchestras. His previous posts include Music Director of the San Francisco Opera (1992-2008), during which he led world premieres of John Adams' *Doctor Atomic*, Conrad Susa's *Les Liaisons dangereuses*, and the US premiere of Messiaen's *Saint François d'Assise*; Principal Conductor of the Orchestra of St. Luke's (2001-07); and General Music Director of the Theater Freiburg and Orchestra (1989-93).

Runnicles' extensive discography includes recordings of Wagner's *Tristan und Isolde*, Mozart's *Requiem*, Orff's *Carmina Burana*, Britten's *Billy Budd*, Humperdinck's *Hänsel und Gretel*, Bellini's *I Capuleti e i Montecchi* and Aribert Reimann's *L'invisible*. His recording of Wagner arias with Jonas Kaufmann and the Orchestra of the Deutsche Oper Berlin won the 2013 *Gramophone* prize for Best Vocal Recording, and his recording of Janáček's *Jenůfa* with the Orchestra and Chorus of the Deutsche Oper Berlin was nominated for a 2016 GRAMMY® award for Best Opera Recording.

Sir Donald Runnicles was born and raised in Edinburgh, Scotland. He was appointed OBE in 2004 and was made a Knight Bachelor in 2020. He holds honorary degrees from the University of Edinburgh, the Royal Scottish Academy of Music and Drama and the San Francisco Conservatory of Music.

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RESIDENT CONDUCTOR

# JERRY HOU

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Born in Taiwan and raised in a small town in Arkansas, Taiwanese-American conductor Jerry Hou had a late start in music. Beginning on trombone in middle school band, Hou went on to work professionally in American and European orchestras before his playing career was ended by injury. He returned to school to study conducting, and is now recognized for his dynamic presence, insightful interpretations, versatility and commanding technique on the podium.

Hou is the Resident Conductor of the Atlanta Symphony Orchestra and Music Director of the Atlanta Symphony Youth Orchestra. He leads the Atlanta Symphony in classical, family and education concerts. In March 2023, Hou made his official subscription debut in a program of music by Joan Tower, Jessie Montgomery and Béla Bartók.

This past season, Hou began an association with the New York Philharmonic and their music director Jaap van Zweden, and recently conducted the orchestra in the tuning of the newly renovated David Geffen Hall. He continues to work as a cover conductor and he made his debut with the orchestra this spring.

During the summer, Hou serves as Resident Conductor of the Grand Teton Music Festival where he stepped in at the last minute this past August to lead a program of Gershwin, Prokofiev's Symphony No. 5 and the Trumpet Concerto of John Williams. In addition, he serves on the faculty of Rice University's Shepherd School of Music, where he is Artist Teacher of Orchestras and Ensembles.

A leading interpreter and conductor of contemporary music, he has collaborated with acclaimed composers such as Steve Reich, Anthony Davis, John Adams, Melinda Wagner, John Harbison, George Lewis, Bernard Rands, Joel Thompson, György Kurtág, Helmut Lachenmann, Unsuk Chin and Carlos Simon. He lives in Houston with his wife Jenny and son



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# WEEK 1

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JUNE 30 AT 7 PM  
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FESTIVAL ORCHESTRA

# BEETHOVEN, BRUCH & MENDELSSOHN

Friday, June 30 at 7 PM; Saturday, July 1 at 6 PM | Walk Festival Hall

Sir Donald Runnicles, conductor

James Ehnes, violin

**Beethoven** (1770–1827) **Egmont: Overture, Op. 84** 9'

**Bruch** (1838–1920) **Concerto No. 1 for Violin in G minor, Op. 26** 24'  
 Prelude: Allegro moderato  
 Adagio  
 Finale: Allegro energico

INTERMISSION

**Mendelssohn** (1809–1847) **Symphony No. 3 in A minor, Op. 56, “Scottish”** 40'  
 Andante con moto–Allegro un poco agitato  
 Vivace non troppo  
 Adagio  
 Allegro vivacissimo–Allegro maestoso assai

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# LUDWIG VAN BEETHOVEN

## *Egmont*: Overture, Op. 84

### AT A GLANCE

**Born:** 1770

**Died:** 1827

**Date of Composition:** 1810–11

**Instrumentation:** *Egmont* Overture is scored for 2 each flutes (2<sup>nd</sup> doubling piccolo), oboes, clarinets and bassoons; 4 horns, 2 trumpets, timpani and strings.

Beethoven's overtures offer an ideal entry point to his musical universe. Shorter than the symphonies but imbued with the same dramatic spirit, many provide miniature scenarios of the theatrical works to which they are attached.

The *Egmont* Overture, Op. 84 of 1810 provides a case in point. The story itself, concerning the 16<sup>th</sup>-century Count Egmont who went heroically to his execution after leading the resistance against Spanish tyranny over the Netherlands, was certain to touch a responsive nerve in a composer who was adamantly opposed to Napoleon's imperial and expansionist aims. Furthermore, the music was intended to accompany a play about Egmont by one of Beethoven's literary idols, Johann Wolfgang von Goethe. (This was not, however, a mutual admiration society. Goethe expressed strong reservations about Beethoven's work, which he considered overblown.)



*Portrait of Beethoven by Karl Jäger*

The *Egmont* Overture matches the darkness-into-light journey of Beethoven's recently-completed Fifth Symphony. The slashing minor-mode chords of the introduction and its ensuing somberness encapsulate the dire situation in the Netherlands under Spanish rule, while the

distinctly heroic, almost swashbuckling primary theme of the main overture proper must certainly depict the heroic Egmont himself. The Overture culminates in a roar of victory, as Egmont utters his final words of triumphant martyrdom from the execution block.

# MAX BRUCH

**Concerto No. 1 for Violin in G minor, Op. 26**

## AT A GLANCE

**Born:** 1838

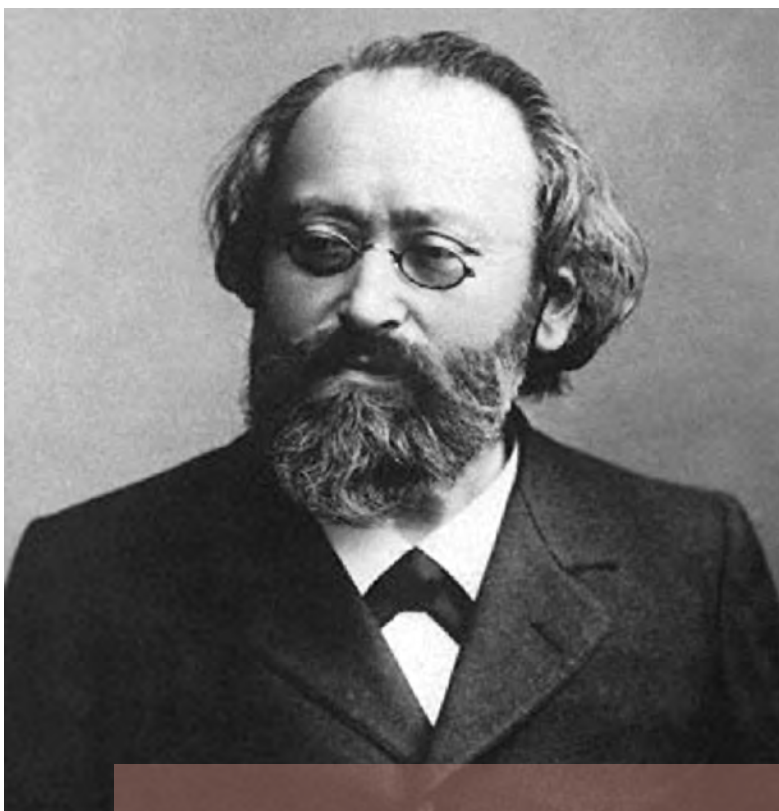
**Died:** 1920

**Date of Composition:** 1866

**Instrumentation:** Violin Concerto No. 1 is scored for 2 each flutes, oboes, clarinets and bassoons; 4 horns, 2 trumpets, timpani, strings and solo violin.

Our musical world would be a much poorer place without the magisterial 19<sup>th</sup>-century violinist Joseph Joachim. A violinist's violinist and a musician's musician, there was something Jovian about him, even at the age of 12 when he first performed the Beethoven Violin Concerto and began the process of rehabilitating a work that most critics dismissed as an estimable failure. But Joachim never had any difficulty telling his hawks from his handsaws. It was his advocacy that ensured repertory status for the violin concertos of Mendelssohn and Brahms, not to mention the Bach solo violin partitas and the late Beethoven string quartets. (He is also the patron saint of modern violin playing, but that's a topic for some other program note.)

Joachim contributed mightily to the success of the beloved G minor Violin Concerto by the German Romantic Max Bruch, celebrated in his day as a leading choral composer but nowadays close to being forgotten save this



*Max Bruch, 1913 – Wikipedia*

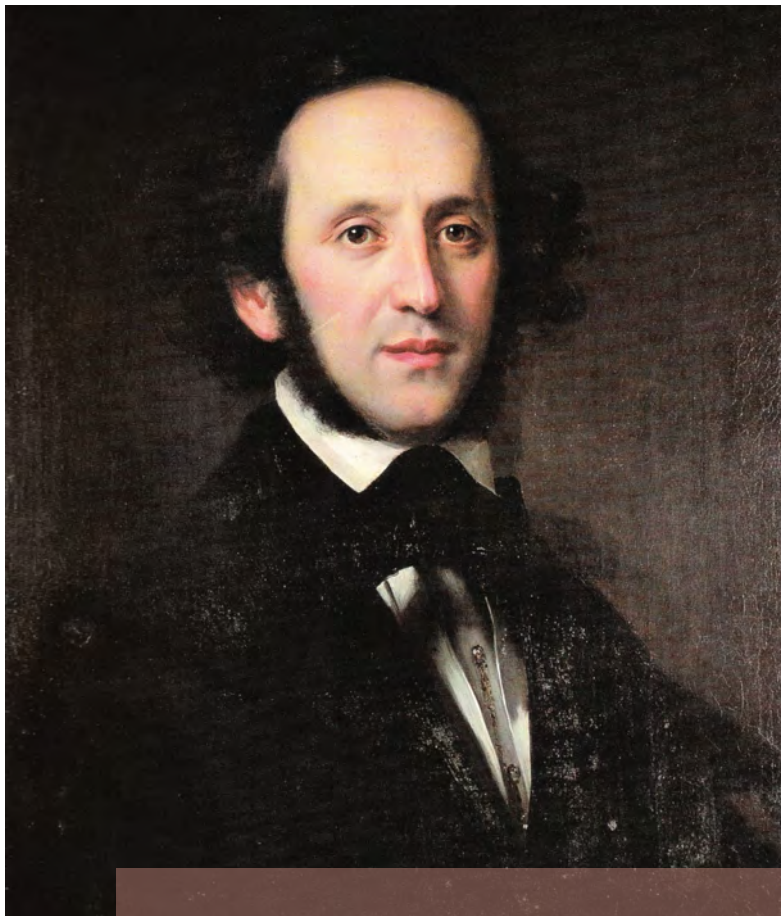
one work. Joachim helped Bruch massage the piece into its final form, played the premiere, and always spoke fondly of the Concerto's lovable richness.

The Bruch G minor has become such a familiar part of the musical landscape that we run the risk of overlooking how adroitly Bruch navigated the terrain that lies between a formally constructed concerto and a freer fantasy-like affair. The first movement, a

*Vorspiel* or prelude, hints at a traditional concerto structure—contrasting themes, one sturdy, the other lyrical—but reveals its introductory nature by tailing off into the sublime Adagio, one of the most beguiling lyrical effusions in the repertory. A short preparation leads directly into the joyous finale, physically robust to be sure but frequently soaring into the flights of ecstatic melody that have ensured this wonderful concerto's lasting popularity.



*Nota bene:* for those who might wonder if the theme of Bruch's finale was influenced by the Brahms Violin Concerto—they are very close cousins indeed—be advised that the Bruch is the earlier of the two works, and in all likelihood the similarities are coincidental.



*Portrait of Felix Mendelssohn by the German painter Eduard Magnus, 1846*

## FELIX MENDELSSOHN

**Symphony No. 3 in A minor, Op. 56, "Scottish"**

### AT A GLANCE

**Born:** 1809

**Died:** 1847

**Date of Composition:** 1829–1842

**Instrumentation:** Symphony No. 3 in A minor is scored for 2 each flutes, oboes, clarinets and bassoons; 4 horns, 2 trumpets, timpani and strings.

The critic for London's *Harmonicon* shifted into hyperbolic overdrive as he reported on a young composer's debut at the Philharmonic Society, on May 25, 1829. "This gentleman," he purred, "only about one- or two-and-twenty years of age... shews a genius for composition that is exceeded by only the three

### Symphony No. 3 in A minor, Op. 56, “Scottish”

#### CONTINUED

great writers...and he will in a few years be considered as the fourth of that line which has done such immortal honour to the most musical nation in Europe.”

The gentleman was Felix Mendelssohn: brilliant pianist, virtuoso organist, pioneering conductor, impeccable teacher, superb administrator, master composer. Also: champion worry-wart and serial fuss-budget. When his colleague Johann Christian Lobe brought up the subject of his rigorous self-criticism, Mendelssohn replied: “In everything I have written down there is at least as much deleted as there is allowed to stand.” He declined to publish a large number of works, considering them to be “shoddy merchandise,” and would have been horrified to discover that, after his death, his admirers published everything they could find.

Establishing a chronology of Mendelssohn’s mature symphonies is a headache, and that’s even without considering the 12 String Symphonies that he wrote during his salad days as a student of Carl Friedrich Zelter. Mendelssohn’s chronic revising and reluctance to publish has a lot to do with that. Both the “Reformation” (No. 5) and “Italian” (No. 4) Symphonies were published posthumously. So it shouldn’t be surprising to discover that Symphony No. 3 in A minor, Op. 56 is actually

Mendelssohn’s last one, even if its numbering suggests otherwise.

The story of the “Scottish” Symphony begins with Mendelssohn’s 1829 trip to London, where he wowed the commentarial establishment and public alike. It wasn’t all work and critical huzzahs, however. Mendelssohn had arrived as a breathlessly enthusiastic tourist, eager to drink in everything the British Isles had to offer. “NEXT AUGUST I AM GOING TO SCOTLAND,” he gushed in a March 1829 letter, “with a rake for folk songs, an ear for the lovely, fragrant countryside, and a heart for the bare legs of the natives.” (Apropos that last statement, keep in mind that he was fundamentally still a teenager, having turned 20 just a month earlier.) He was deeply moved by Holyrood Palace in Edinburgh: “In the evening twilight we went today to the palace where Queen Mary lived and loved...everything round is broken and mouldering and the bright sky shines in. I believe I have found today in that old chapel the beginning of my *Scottish* symphony.”

And indeed he had. But that initial inspiration—it’s the opening of the symphony that we now know—was not followed by anything else for over a decade. But like so many other long-gestating Mendelssohn works, it was worth the wait. Brooding and atmospheric, the “Scottish” Symphony teems with understated passions and suggestions of Scottish folk music, although it contains no actual folk elements.

The overcast mood of the opening is followed by a propulsive first movement proper, characterized by sudden outbursts that interrupt hushed, tension-filled passages.

Since the “Scottish” Symphony dispenses with full breaks between movements, the second-place Scherzo follows directly and provides a vivacious, sunny contrast to the smoldering first movement. This is the Mendelssohn of *A Midsummer Night’s Dream* in full regalia, ebullient and bubbly, but here with a distinctly northern accent given the “Scotch snap” rhythms of its main melody.

In the third-place Adagio, the fairy-dust Mendelssohn of the Scherzo gives way to the warmly lyrical composer of the beloved *Songs Without Words*, but a certain gravitas prevails; described as an *Ave Maria* for Mary Queen of Scots, it is unmistakably prayerful in places, funereal in others, dignified and sorrowful within its gentle melancholy. The finale more erupts than begins, very much in keeping with its original marking of *Allegro guerriero*—fast and warlike. We might expect the carnage to continue right to the end, but Mendelssohn has a surprise in store. After an unexpected halt, a majestic chorale-like statement arises. It might sound new at first hearing but is in fact closely related to the symphony’s opening passage. Furthermore, it’s a close cousin to Mendelssohn’s 1830 *Ave Maria* for eight-part choir and organ, deepening the symphony’s references to the tragic queen of Holyrood.





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Photo: Benjamin Ealovega

## JAMES EHNES

### Violin

James Ehnes has established himself as one of the most sought-after musicians on the international stage. Gifted with a rare combination of stunning virtuosity, serene lyricism and an unfaltering musicality, Ehnes is a favorite guest at the world's most celebrated concert halls. Recent orchestral highlights include the MET Orchestra at Carnegie Hall, Gewandhausorchester Leipzig, San Francisco Symphony, London Symphony, NHK Symphony and Munich Philharmonic.

Throughout the 2022-23 season, Ehnes continues 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 (including the complete cycle of

Beethoven Sonatas in 2019-20 and the complete violin/viola works of Brahms and Schumann in 2021-22), Carnegie Hall, Symphony Center Chicago, Amsterdam Concertgebouw, Ravinia, Montreux, Verbier Festival, Dresden Music Festival and Festival de Pâques in Aix. A devoted chamber musician, he is the leader of the Ehnes Quartet and the Artistic Director of the Seattle Chamber Music Society.

Ehnes has an extensive discography and has won many awards for his recordings, including two GRAMMY® Awards, three Gramophone Awards and 11 Juno Awards. In 2021, Ehnes was announced as the recipient of the coveted Artist of the Year title in the 2021 Gramophone Awards, which celebrated his recent contributions to the recording industry, including the launch of a new online recital series entitled 'Recitals from Home' that was released in June 2020 in response to the COVID-19 pandemic and subsequent closure of concert halls. 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."

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 Member of the Order of Canada and the Order of Manitoba, a Fellow of the Royal Society of Canada and an honorary fellow of the Royal Academy of Music, where he is a Visiting Professor. Ehnes plays the "Marsick" Stradivarius of 1715.

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



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**Jennifer Ross**  
 Jorie Butler-Geyer  
 Joan Christenson  
 Julie Coleman  
 Judith Cox  
 Gina Costanza Davis  
 Tracy Dunlop  
 Jeffrey Dyrda  
 Gregory Ewer  
 Alessandra Jennings  
 Flanagan  
 Anna Genest  
 Russell Hershow  
 Tomoko Iguchi  
 Sheela Iyengar  
 Dorris Dai Janssen  
 Rebekah Johnson  
 Yuka Kadota  
 Kana Kimura  
 Jessica Mathaes  
 Louise Morrison  
 Holly Mulcahy  
 Liba Shacht  
 Simon Shiao  
 Oleg Sulyga  
 Ikuko Takahashi

**Viola**

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 Claudine Bigelow  
 Lucina Horner Cosby  
 Chiara Kingsley Dieguez  
 Caroline Gilbert  
 Kristen Linfante  
 Rita Porfiris  
 Maria Semes  
 Whitney Sjogren  
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Meaghan Heinrich, GTMF Education Curator/host

**John Williams**      *Olympic Fanfare and Theme*

**Fillmore**      *Americans We*

**Jay Ungar**      *Ashokan Farewell from The Civil War*

**Cohan**  
(arr. Jack Everly)      *Overture to George M!*

**John Williams**      *Star Wars: The Throne Room and End Title*

**Ives**  
(arr. Schuman)      *Variations on "America"*

**Hayman**  
(arr. Kessler)      *Armed Forces Medley*

**Sousa**      *The Stars and Stripes Forever*

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Tuesday, July 4 at 7 PM | Center for the Arts Park

Sir Donald Runnicles, conductor

Nikki Renée Daniels, vocalist

Jeff Kready, vocalist

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Nikki Renée Daniels, vocalist

**Sondheim****“Being Alive” from *Company***

Nikki Renée Daniels, vocalist

**Jay Ungar*****Ashokan Farewell* from *The Civil War*****Ives**

(arr. Schuman)

**Variations on “America”****Bernstein/Sondheim**(arr. Bernstein/  
Ramin/Kostal)**Balcony Scene (“Tonight”) from *West Side Story***Nikki Renée Daniels, vocalist  
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**Cohan**  
(arr. Jack Everly)

**George M!: Overture**

**John Williams**

**Star Wars: The Throne Room and End Title**

**Arlen**

**“Over the Rainbow”**

Jeff Kready, vocalist

**Cohen**

**“Hallelujah”**

Nikki Renée Daniels, vocalist  
Jeff Kready, vocalist

**Hayman**

(arr. Kessler)

**Armed Forces Medley**

**Bates and Ward/Howe**  
(arr. Kessler)

**“America the Beautiful/Battle Hymn of the Republic”**

Nikki Renée Daniels, vocalist

**Berlin**

(arr. Kessler)

**“God Bless America”**

Nikki Renée Daniels, vocalist

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## NIKKI RENÉE DANIELS

### Vocals

Nikki Renée Daniels recently starred in the Tony Award®-winning revival of *Company* on Broadway. Other recent credits include *Hamilton* (Angelica Schuyler) at the CIBC Center in Chicago and *The Book of Mormon* (Nabulungi) on Broadway. Daniels has also been seen on Broadway as Clara in the Tony Award-winning revival of *The Gershwins' Porgy and Bess*, Fantine in *Les Misérables* and in *Nine*; *Aida*; *Little Shop of Horrors*; *The Look of Love*; *Promises, Promises*; *Anything Goes* and *Lestat*. She made her New York City Opera debut as Clara in *Porgy and Bess*. Other New York credits include playing Martha Jefferson in *1776* at City Center Encores! and Rose Lennox in *The Secret Garden* at David Geffen Hall.

Regionally, Daniels has been seen in *Caroline, or Change* (Emmie) at the Guthrie Theatre; *Ray Charles Live!* (Della B.) at Pasadena Playhouse; *Anything Goes* (Hope) at Williamstown Theatre Festival; *Beauty and the Beast* (Belle) at Sacramento Music Circus, and North Shore Music Theater; *Ragtime* (Sarah) at North Shore Music Theatre; and *Aida* (Aida) and *Joseph and the Amazing Technicolor Dreamcoat* (Narrator) at ArtPark.

Her film and television credits include *The Other Woman*, “The Equalizer,” “Chappelle’s Show,” “Madam Secretary” and “The Sound of Music: Live.”

Daniels has performed as a soloist with many symphony orchestras across the country and Canada, including the Atlanta Symphony Orchestra, Boston Pops, Philly Pops, New York Pops, Indianapolis Symphony Orchestra and The Philadelphia Orchestra. She has also performed as a soloist at Carnegie Hall and holds a BFA from the University of Cincinnati College-Conservatory of Music. Her debut CD, *Home*, is available on iTunes.

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





## JEFF KREADY

### Vocals

Jeff Kready was most recently on Broadway in the 2022 Tony Award® winner for Best Revival, *Company* by Stephen Sondheim. Before that he was seen standing by for the “title” role of Michael Dorsey/Dorothy Michaels in *Tootsie*. Other Broadway credits: Monty Navarro in *A Gentleman’s Guide to Love and Murder*, Tony Elliot in *Billy Elliot the Musical*, *Sunday in the Park with George* and *Les Misérables* (Jean Valjean understudy). Regional credits include: Ted Hanover in *Holiday Inn* (Paper Mill Playhouse), Tommy in *Brigadoon* (Pittsburgh Civic Light Opera), Mr. Snow in *Carousel* (Goodspeed Opera House), Jimmy in *Thoroughly Modern Millie* (Paper Mill), Crumpet the Elf in David Sedaris’ one-man-show *Santaland Diaries* (TheaterWorks Hartford), and *In This House* (world premiere, Two River Theater). On television, Kready

was featured as Bert Healy the radio announcer in “Annie Live!” on NBC, starring Harry Connick Jr. Other TV credits include: “The Marvelous Mrs. Maisel” (Amazon), “The Code” (CBS), “The Good Fight” (CBS), “Elementary” (recurring, CBS), and “Boardwalk Empire” (HBO). He has performed as guest soloist with the Allentown Symphony, Cincinnati Pops Orchestra, Colorado Symphony, Maui Pops Orchestra, Omaha Symphony, Seattle Chamber Music Society, St. Louis Symphony Orchestra, and the Topeka Symphony, and can be heard on the album “The Broadway Tenors” with the UK’s National Symphony Orchestra (Jay Records). He is a former elementary school music teacher and graduate of Washburn University in his native Topeka, Kansas. Favorite roles of all are husband to Nikki and dad to Lena (10) and Louise (6).

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



2022 Scholarship Competition: Truman Walker, piano (1st prize); Kerraline Bemis, voice (3rd prize); Evelyn Lee, violin (2nd prize); Stephanie Key, clarinet (GTMF & Dallas Symphony); Music Director Sir Donald Runnicles; David Coucheron, violin (GTMF & Atlanta Symphony Concertmaster)

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

Photo: Bradly J. Boner

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FEATURING

# CHAMBER MUSIC SERIES OPENING NIGHT

BASSOONIST  
SUE HEINEMAN

# WEEK 2

Chamber Music Series:  
Opening Fanfare  
JULY 5 AT 7 PM

Festival Orchestra:  
Mozart & Shostakovich  
JULY 7 AT 7 PM  
JULY 8 AT 6 PM

This week's concerts sponsored by  
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# OPENING FANFARE

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Wednesday, July 5 at 7 PM | Walk Festival Hall

**Jennifer Higdon** *Fanfare Ritmico* **7'**  
(b. 1962)

Conrad Jones, trumpet  
Matthew Sonneborn, trumpet  
Alison Dresser, horn

Jamie Williams, trombone  
JáTtik Clark, tuba

**Crespo** *Suite Americana No. I* **12'**  
(1941–2020)

I. *Ragtime*  
III. *Vals Peruano*  
IV. *Zamba Gaucha*  
V. *Son de México*

Conrad Jones, trumpet  
Matthew Sonneborn, trumpet  
Alison Dresser, horn

Jamie Williams, trombone  
JáTtik Clark, tuba

**Martinů** *Duo No. I for Violin and Cello, H. 157* **14'**  
(1890–1959)

Preludium. Andante moderato  
Rondo. Allegro con brio

Liba Shacht, violin  
John Sharp, cello

**W.A. Mozart** *Sonata No. 24 for Violin in F Major, K. 376* **16'**  
(1756–1791)

Allegro  
Andante  
Rondo: Allegretto grazioso

Julianne Lee, violin  
Jason Hardink, piano

INTERMISSION

**Bruch** *String Octet in B-flat Major, Op. posth.* **24'**  
(1838–1920)

Allegro moderato  
Adagio  
Allegro molto

Louise Morrison, violin  
Dorris Dai Janssen, violin  
Gregory Ewer, violin  
Jeffrey Dyrda, violin

Chiara Kingsley Dieguez, viola  
Yang-Yoon Kim, viola  
Grace An, cello  
Harold Robinson, bass

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# MOZART & SHOSTAKOVICH

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

WEEK 2

Sir Donald Runnicles, conductor	Sue Heineman, bassoon
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**W.A. Mozart** (1756–1791) **Symphony No. 25 in G minor, K. 183** **24'**  
 Allegro con brio  
 Andante  
 Menuetto  
 Allegro

**W.A. Mozart** **Concerto for Bassoon in B-flat Major, K. 191** **20'**  
 Allegro  
 Andante ma adagio  
 Rondo: Tempo di menuetto

INTERMISSION

**Shostakovich** (1906–1975) **Symphony No. 5 in D minor, Op. 47** **44'**  
 Moderato  
 Allegretto  
 Largo  
 Allegro non troppo

<b>SPONSORS</b>	<p>Maestro Donald Runnicles sponsored by Ari Rifkin, in memory of Leonard Rifkin                  Music Director Initiatives sponsored by Peter Fenton &amp; Kate Greer                  Festival Orchestra sponsored by Marge Ordway                  This week's concerts sponsored by Beth &amp; Ben Wegbreit                  Program sponsored by Larry Finch, in memory of Jan Finch                  GTMF's Corporate Partner for this program is Four Seasons Jackson Hole</p>
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# WOLFGANG AMADEUS MOZART

## Symphony No. 25 in G minor, K. 183

### AT A GLANCE

**Born:** 1756

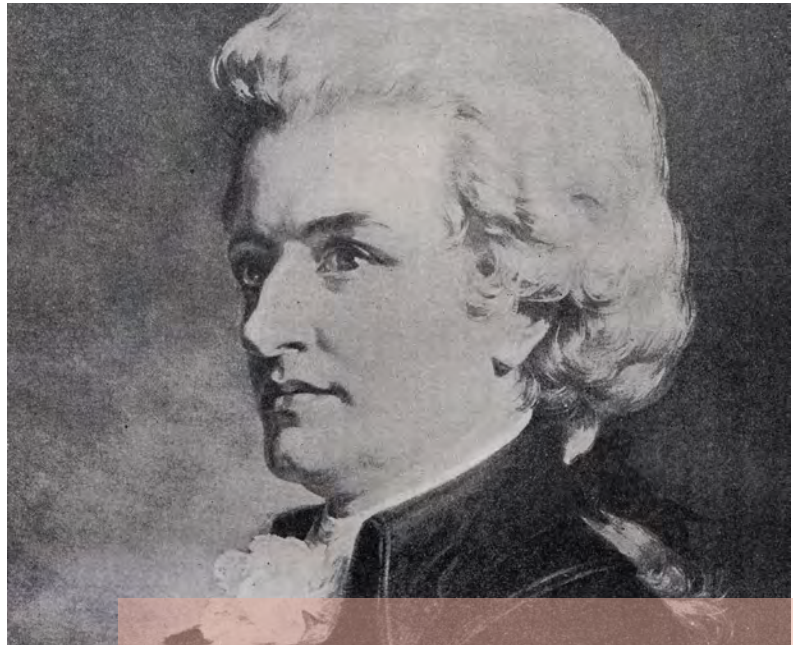
**Died:** 1791

**Date of Composition:** 1773

**Instrumentation:** Symphony No. 25 in G minor, K. 183 is scored for 2 oboes, 2 bassoons, 4 horns and strings.

Fans of *Harry Potter and the Goblet of Fire* are likely to have been amused by J.K. Rowling's name for the Hogwarts rival school known for its preponderance of dark wizards: Durmstrang, a deft channeling of *Sturm und Drang* (storm and stress), the proto-Romantic idiom that stressed darker emotions, often featuring gloomy medieval castles, catastrophic thunderstorms and oversized dramatic personas. (Goethe's *The Sorrows of Young Werther* provides a bellwether example of the genre.) The Gothic of the full-on Romantic, as exemplified by *Frankenstein* and *The Castle of Otranto*, is the natural descendant of *Sturm und Drang*.

*Sturm und Drang* began appearing in music in the 1760s as *au courant* composers produced minor-key works with heightened dramatic effects. Joseph Haydn was a particularly enthusiastic practitioner, as is evident in such superb symphonies as No. 44 in E minor, "Trauer" and, perhaps most famously, No. 45 in F-sharp minor, "Farewell" with its powerful surges and unorthodox formal layout.



Portrait of Wolfgang Amadeus Mozart – Hulton Archive/Getty Images

Mozart wasn't particularly drawn to *Sturm und Drang* but was far from indifferent to it, as Symphony No. 25 in G minor, K. 183 demonstrates. Sometimes called the "little" G minor Symphony—No. 40 is the "big" one—it stands as a fascinating outlier amongst Mozart's earlier symphonies, not only for its turbulent nature, but also for the exceptional chromaticism that necessitated four horns (in B-flat and G) to cover all those extra notes with the era's valveless horns.

The symphony is laid out in the traditional four movements. The opening Allegro con brio makes maximum use of string *tremolos*

(rapidly repeated notes), sudden dramatic pauses, downwards-jabbing melodies, and abrupt changes in dynamics. By contrast, the gently melancholic Andante could have stepped out of a Mozart opera; one can just hear the Contessa as she mourns her husband's lost ardor. And while the third movement's Menuetto title might suggest the usual courtly interlude, in this case we have considerably sterner stuff, rather heavy-footed and even a bit spooky. Stormy weather returns for the Allegro finale, but now with melodies that tend to shoot upwards, providing a fine counter to the first movement's descending thrusts.

# WOLFGANG AMADEUS MOZART

## Concerto for Bassoon and Orchestra in B-flat Major, K. 191

### AT A GLANCE

**Born:** 1756

**Died:** 1791

**Date of Composition:** 1774

**Instrumentation:** Concerto for Bassoon and Orchestra in B-flat Major, K. 191 is scored for 2 oboes, 2 horns, strings and solo bassoon.

The bassoon bears the same relationship to the wind section as the cello does to the strings; the baritone instrument to be sure, but gifted with a pitch range that sends it right up into the soprano register. Furthermore, the bassoon can take on a much greater variety of characters than just the chipper Pappy Yokum of cliché. In this, his first surviving wind concerto, Mozart takes the bassoon through its paces (and then some) as he

exploits its agility, virtuosity, humor and capacity for exquisite lyricism.

We don't know precisely for whom he wrote the concerto, but it was surely one of the bassoonists attached to the Salzburg court orchestra, where the 18-year old Mozart was employed at the time. For the lucky player who got first dibs, this was a princely gift indeed, a perfectly fashioned showpiece for the bassoon destined for cornerstone repertory status.

The form of a concerto's opening movement was solidly standardized by the 1770s: an initial expository section in the orchestra laid out the melodic materials while remaining firmly in the original key, followed by a second expository section that featured the soloist and now made the all-important shift from a primary

to secondary key. A central development section led to a recapitulatory wrap-up that invariably found a place for an improvised cadenza. Mozart's first movement provides an excellent textbook example of that form; he wasn't quite yet ready to cook up the melodic smorgasbord of his later concertos. The second movement explores the bassoon's lyrical side to its fullest in one of those magical Mozart aria-like affairs, while the concluding Rondo is cast in the rhythm and style of a courtly minuet, a popular practice of the day. However, this minuet has an irreverent gleam in its eye as the bassoon indulges in cheeky hijinks that eventually spread to the entire ensemble.



# DMITRI SHOSTAKOVICH

## Symphony No. 5 in D minor, Op. 47

### AT A GLANCE

**Born:** 1906

**Died:** 1975

**Date of Composition:** 1937

**Instrumentation:** Symphony No. 5 in D minor is scored for 2 flutes, piccolo, 2 oboes, 2 clarinets, E-flat clarinet, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, 2 harps, piano, celesta, timpani, percussion and strings.

As of early 1934 Dmitri Shostakovich had every reason to feel confident in his career and optimistic for his future. The most lauded, most discussed, and most electrifying Soviet composer of his generation, he had recently scored a solid hit with his gritty opera *Lady Macbeth of the Mtsensk District*, which at one point played simultaneously in three Moscow theaters. He couldn't have known it at the time, but his thriving career was on the brink of disaster.

Stalin eventually attended a performance of *Lady Macbeth of the Mtsensk District*, hated it, and soon made his distaste known. In 1936 the party journal *Pravda* ran the infamous article "Muddle Instead of Music" that condemned the opera's louche sexuality and its modernistic score, concluding with barely-veiled hints of severe consequences for its composer. It took time for the shock waves to

run their course throughout Soviet musical culture, but for Shostakovich the outcome was immediate and dreadful. As biographer Laurel E. Fay puts it: "For Shostakovich, who was cast down overnight from the summit as the brightest star among young Soviet composers to the abyss as pernicious purveyor of cultural depravity, things would never again be the same."

Nor would things be the same for many other artists who fell under the hammer of Stalin's suspicion and disapproval. People started disappearing, including Shostakovich's brother-in-law, mother-in-law, sister and uncle. Shostakovich waited in dread for the midnight knock on the door. It didn't come. His income dried up as performances dwindled. It was



*Dmitri Shostakovich, 1950 – Deutsche Fotothek*

## Symphony No. 5 in D minor, Op. 47

### CONTINUED

clear that he would have to claw his way back into official good graces or face the destruction of his career and possibly personal catastrophe. He withdrew his massive Fourth Symphony and introduced no major new works for a year. Then, on March 21, 1937 came the premiere of his Symphony No. 5 in D minor, Op. 47, written in a notably direct and accessible manner and following an overall trajectory from darkness (minor mode) to light (major mode), the journey Beethoven took in his own Fifth Symphony. An enormous success with critics and public alike, it proved to be the key to Shostakovich's public rehabilitation.

It is also a very great symphony indeed, one of the landmark achievements of the 20<sup>th</sup> century. And if there is a ghost hovering over the Shostakovich Fifth, it's not so much Beethoven as it is Gustav Mahler, whose Sixth Symphony provides numerous

points of reference, including the grim march at the opening that eventually gives way to a lyrical effusion. However, whereas Mahler's lyrical melody is a tribute to his wife Alma, the Shostakovich would appear to channel Elena Konstantinovskaya, who rejected his offer of marriage, moved to Spain, and married film director Roman Karmen—thus the theme's resemblance to the “Habanera” from Bizet's *Carmen*. The extended movement remains at its initial moderato tempo for a surprisingly long time before erupting into a powerful march at the midway point, after which it resettles back into its original subdued temper.

The second-place Allegretto is one of those grotesque waltz parodies that pop up throughout Shostakovich's output like so many alcoholic dancing bears. After it has tripped, slipped, staggered and stumbled through its routines, the Largo arrives and with it, the emotional core of the symphony. (Parallels with the radiant third-place Andante moderato in the Mahler Sixth are striking.)

Mostly carried by the strings, the somber but subtly comforting music culminates in a searing outpouring of grief, heightened by the striking contrast of clarinet, xylophone and piano.

The Allegro non troppo finale storms in like unstoppable karmic retribution. Thundering timpani punctuate brass fanfares, the whole seemingly mechanized and downright dehumanized. A softened central section provides welcome relief in its gentleness, but before long bellicosity threatens to return. Relief comes via a sunburst of major mode and a triumphant final peroration—or is it triumphant? Not all have heard it as such. For some, it's threatening or terrifying or even intimidating. The ultimate verdict must rest in the eye/ear of the beholder, of course. Controversy aside, the Shostakovich Fifth was for its original Soviet listeners the right symphony at the right time; today, it stands as a powerful expression of human resilience in the face of existential fear.





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## SUE HEINEMAN

### Bassoon

Sue Heineman has been principal bassoonist of the National Symphony Orchestra since September 2000. Prior to joining the NSO, she held positions with the New Haven, Memphis, New Mexico and New Zealand Symphony Orchestras. She has appeared as soloist with the NSO on numerous occasions, as well as with the Kennedy Center Chamber Players, comprised of principal players from the NSO. Heineman has performed as guest principal bassoonist of the Los Angeles Philharmonic and at several conferences of the International Double Reed Society. A former member of the Aspen Wind Quintet, she has performed with the American Chamber Players, Chamber Music Society of Lincoln Center, Santa Fe Chamber Music Festival, Santa Fe Opera and

Metropolitan Opera. In summers she has played and taught at Aspen, Eastern Music Festival, National Orchestral Institute, Mainly Mozart, Bowdoin, Grand Teton Music Festival and the NSO's Summer Music Institute.

Originally from Philadelphia, Heineman holds a Bachelor of Music from Eastman and a Master of Music from Juilliard. She also completed a Bachelor of Arts at the University of Rochester, graduating summa cum laude with Phi Beta Kappa honors, and was the recipient of a Fulbright Scholarship to Salzburg. Her teachers include Shirley Curtiss, David Van Hoesen, Milan Turković, Judith LeClair and Stephen Maxym.

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



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 Yiyin Li  
 Kristen Linfante  
 Rita Porfiris  
 Whittney Sjogren  
 Rachel Swerdlow

**Cello**

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 Thomas Carpenter  
 Gregory Clinton  
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# WEEK 3

**Sunday Matinee Piano Recital:**

**Michelle Cann**

JULY 9 AT 3 PM

**Chamber Music Series:**

**The Creation of the World**

JULY 12 AT 7 PM

**Gateway Series:**

**Legends of Swing**

JULY 13 AT 8 PM

**Festival Orchestra:**

**All-American Celebration**

JULY 14 AT 7 PM

JULY 15 AT 6 PM

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Photo: Shimon Karmel



SUNDAY MATINEE PIANO RECITAL

# MICHELLE CANN

Sunday, July 9 at 3 PM | Walk Festival Hall

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Michelle Cann, piano

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<b>Ginastera</b> (1916–1983)	<b>Piano Sonata No. 1, Op. 22</b> Allegro marcato Presto misterioso Adagio molto appassionato Ruvido ed ostinato	16'
<b>Joel Thompson</b> (b. 1988)	<b>My Dungeon Shook: Three American Preludes</b> <i>Totentanz</i> Lacrimosa <i>L'homme agenouillé</i>	11'
<b>Ravel</b> (1875–1937)	<b>La valse</b>	12'
INTERMISSION		
<b>Nathan Gulla</b>	<b>Ballade for Piano</b>	
<b>Still</b> (1895–1978)	<b>A Deserted Plantation</b> <i>Spiritual</i> <i>Young Missy</i> <i>Dance</i>	15'
<b>Liszt</b> (1811–1886)	<b>Mephisto Waltz No. 1, S. 514</b>	11'

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WEEK 3



## MICHELLE CANN

**Piano**

Lauded as “technically fearless with...an enormous, rich sound” (*La Scena Musicale*), pianist Michelle Cann made her orchestral debut at age 14 and has since performed as a soloist with prominent orchestras such as the Atlanta and Cincinnati Symphony Orchestras, The Cleveland Orchestra, New Jersey Symphony and The Philadelphia Orchestra.

Cann’s 2022-23 season includes an appearance with the Los Angeles Philharmonic, return engagements with the Cincinnati and New Jersey Symphonies, and debut performances with the Baltimore, National, New World, Seattle, and Utah Symphonies. She makes her debut at Carnegie Hall with the New York Youth Symphony and performs recitals in New Orleans, Little Rock, Sarasota, Toronto and Washington, DC.

A champion of the music of Florence Price, Cann performed the New York City premiere of the composer’s Piano Concerto in One Movement with The Dream Unfinished Orchestra in July 2016 and the Philadelphia premiere with The Philadelphia Orchestra and Music Director Yannick Nézet-Séguin in February 2021, which the *Philadelphia Inquirer* called “exquisite.” She has also performed Price’s works for solo piano and chamber ensemble for prestigious presenters such as Caramoor, Chamber Music Detroit, Philadelphia Chamber Music Society, San Francisco Performances and Washington Performing Arts.

Cann is the recipient of the 2022 Sphinx Medal of Excellence, the highest honor bestowed by the Sphinx Organization, and the 2022 Andrew Wolf Chamber Music Award. Embracing a dual role as performer and pedagogue, Cann frequently teaches master classes and leads residencies. She has served on the juries of the Cleveland International Piano Competition and at the Music Academy. She has also appeared as cohost and collaborative pianist with NPR’s *From The Top*.

Cann studied at the Cleveland Institute of Music and the Curtis Institute of Music, where she serves on the piano faculty as the inaugural Eleanor Sokoloff Chair in Piano Studies.

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



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# THE CREATION OF THE WORLD

PRESENTED BY JACKSON HOLE JEWELRY CO.

Wednesday, July 12 at 7 PM | Walk Festival Hall

<p><b>Milhaud</b> (1892–1974)</p>	<p><b>La création du monde, Op. 81a</b> <i>The Chaos before Creation</i> <i>The Birth of Plants and Animals</i> <i>The Birth of Man and Woman</i> <i>The Desire</i> <i>Spring or Healing</i></p>	<p>Julia Bogorad-Kogan, flute Alice Kogan Weinreb, flute/piccolo Tamara Benitez Winston, oboe Marci Gurnow, clarinet Lee Livengood, clarinet Kristen Sonneborn, bassoon Gail Williams, horn Justin Kohan, trumpet Charles Daval, trumpet Jay Evans, trombone</p>	<p>James Forger, alto saxophone Riely Francis, percussion Kenneth Every, timpani Kimi Kawashima, piano Yuka Kadota, violin Dorris Dai Janssen, violin Judith McIntyre Galecki, cello Susan Cahill, bass Jerry Hou, conductor</p>	<p><b>18'</b></p>
<p><b>Martinů</b> (1890–1959)</p>	<p><b>La revue de cuisine, H. 161</b> Prologue <i>Tango</i> <i>Charleston</i> Finale</p>	<p>Stephanie Key, clarinet Sue Heineman, bassoon Conrad Jones, trumpet</p>	<p>Maria Semes, violin Gregory Clinton, cello Kimi Kawashima, piano</p>	<p><b>15'</b></p>
<b>INTERMISSION</b>				
<p><b>Dvořák</b> (1841–1904)</p>	<p><b>String Quintet No. 2 in G Major, Op. 77</b> Allegro con fuoco Scherzo. Allegro vivace Poco andante Finale. Allegro assai</p>	<p>Lydia Umlauf, violin Ling Ling Huang, violin Chiara Kingsley Dieguez, viola</p>	<p>Thomas Carpenter, cello Joseph McFadden, bass</p>	<p><b>30'</b></p>

<p><b>SPONSORS</b></p>	<p>This week's concerts sponsored by Janet &amp; John Costello GTMF's Chamber Music Series sponsored by Peter Benoliel &amp; Willo Carey GTMF's Presenting Corporate Sponsor for the Chamber Music Series is Jackson Hole Jewelry Co.</p>
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# LEGENDS OF SWING WITH DEE DANIELS

Thursday, July 13 at 8 PM | Walk Festival Hall

WEEK 3

Dee Daniels, vocalist	<p><b>Saxophones</b>                  Daron Bradford, alto 1                  Mat Miles, alto 2                  David Hall, tenor 1                  Mike Richards, tenor 2                  Dave Asman, baritone</p> <p><b>Trumpets</b>                  Reed LeCheminant                  Conrad Jones                  Charles Daval                  Matthew Sonneborn</p>	<p><b>Trombones</b>                  Jay Evans                  Bryce Mecham                  Nick Warmuth                  Jared Rodin</p> <p><b>Rhythm</b>                  Pam Phillips, piano                  Rankin Peters, bass                  Tommy Peters, guitar                  Richard Brown, drums</p>
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**Allen** "This Could Be the Start of Something Big"

**Arlen/Mercer** "Come Rain or Come Shine"

**Gillespie** "A Night in Tunisia"

**Razaf/Redman** "Gee Baby, Ain't I Good to You"

**Gershwin/Gershwin** "But Not for Me" from *Girl Crazy*

**Kay/Gordon** "That's Life"

INTERMISSION

**Troup** "Route 66"

**Ellington** "Don't Get Around Much Anymore"

**Gershwin/Gershwin** "Love Is Here to Stay"

**Tizol/Ellington/Mills** "Caravan"

**Holiday/Herzog Jr.** "God Bless the Child"

**Howe** "Battle Hymn"

SPONSORS	This week's concerts sponsored by Janet & John Costello GTMF's Corporate Partner for this program is Bank of Jackson Hole
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## DEE DANIELS

### Vocalist

Dee Daniels is a crowd pleaser and a musician's musician. Whether accompanying herself at the piano or fronting a trio, big band or symphony, she is a unique talent who transcends musical borders when she brings her jazz styling, infused with gospel and blues flavoring, to the stage.

The stepdaughter of a Baptist minister, she was born and raised in Oakland, CA. Though she graduated with a Bachelor of Arts degree in Art Education, music was always a big part of her life. However, she didn't discover her true calling to it until after teaching art in a Seattle high school for a year. She then joined a band, resigned her teaching position and the rest is history!

Daniels has since traveled the world with her music. She has shared the stage and/or recorded with numerous legends of jazz, including Houston Person, Monty Alexander, John Clayton, Russell Malone, Cyrus Chestnut, Ken Peplowski and Lewis Nash, to mention a few. Her diverse career has seen her in clubs, festivals, prestigious music halls around the world, theater stages, television and radio, performances for royalty and international dignitaries, and on many recordings as leader or guest.

She has also established herself as a jazz vocalist in demand by the classical world, performing her five symphonic pops programs with orchestras in the US, Canada and Europe. Many organizations and institutions in and out of the music industry have recognized Daniels with awards for her contributions in music, education and community service.

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

# ALL-AMERICAN CELEBRATION

Friday, July 14 at 7 PM; Saturday, July 15 at 6 PM | Walk Festival Hall

Jader Bignamini, conductor

Alisa Weilerstein, cello

**Carlos Simon** *Fate Now Conquers* **5'**  
(b. 1986)

**Barber** *Concerto for Cello, Op. 22* **27'**  
(1910–1981)  
Allegro moderato  
Andante sostenuto  
Molto allegro e appassionato

INTERMISSION

**Bernstein** *West Side Story: Symphonic Dances* **24'**  
(1918–1990)  
I. Prologue  
II. “Somewhere”  
III. Scherzo  
IV. *Mambo*  
V. *Cha-Cha*  
VI. *Meeting Scene*  
VII. “Cool” Fugue  
VIII. *Rumble*  
IX. Finale

**Gershwin** *Porgy and Bess: A Symphonic Picture* **24'**  
(1898–1937)  
(arr. Bennett)

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# CARLOS SIMON

## *Fate Now Conquers*

### AT A GLANCE

**Born:** 1986

**Date of Composition:** 2020

**Instrumentation:** *Fate Now Conquers* is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.

*The Iliad*, filtered through Ludwig van Beethoven and his Seventh Symphony, provides the impetus for Carlos Simon's *Fate Now Conquers*, a meditation on the capriciousness of it all. A Beethoven journal entry of 1815 reads: "*Iliad*. The Twenty-Second Book: But fate now conquers; I am hers; and yet not she shall share in my renown; that life is left to every noble spirit, And that some great deed shall beget that all lives shall inherit."

Simon, the son of an African-American preacher and steeped in Gospel and concert music equally, tells us that "using the beautifully fluid harmonic structure of the second movement of Beethoven's Seventh Symphony, I have composed musical gestures that are representative of the unpredictable ways of fate."

Those unpredictable ways of fate—by way of the COVID-19 pandemic—managed to shut down the work's scheduled premiere by The Philadelphia Orchestra in March 2020, leaving its maiden voyage to take place over the

Hawai'i Symphony Orchestra's digital platform; the live premiere in Philadelphia was obliged to wait until October 8, 2020.

"We know that Beethoven strived to overcome many obstacles in his life and documented his aspirations

to prevail, despite his ailments," Simon writes. "Whatever the specific reason for including this particularly profound passage from *The Iliad*, in the end, it seems that Beethoven relinquished to fate. Fate now conquers."



*Carlos Simon - photo: Terrance Ragland*

# SAMUEL BARBER

## Concerto for Cello, Op. 22

### AT A GLANCE

**Born:** 1910

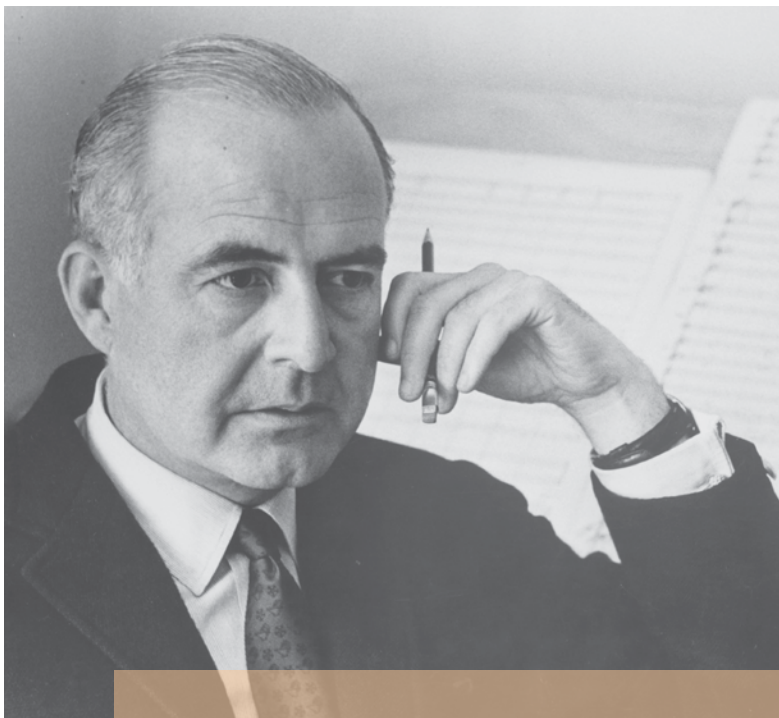
**Died:** 1982

**Date of Composition:** 1945

**Instrumentation:** Concerto for Cello, Op. 22 is scored for 2 flutes, oboe, English horn, 2 clarinets (2<sup>nd</sup> doubling bass clarinet), 2 bassoons, 2 horns, 3 trumpets, timpani, snare drum, strings and solo cello.

Cello concertos are hard nuts to crack. The instrument is deeply sonorous but is easily overwhelmed by the orchestra, while its essentially lyrical nature isn't always ideally suited to the genre's requisite flamboyance and showmanship. Romantic composers avoided the genre until the late 19<sup>th</sup> century when Antonín Dvořák proved that it can indeed be done, and done spectacularly well. Brahms was bowled over by Dvořák's 1894 Cello Concerto: "Why on earth didn't I know that one could write a concerto like this? Had I known, I would have written one long ago."

Dvořák's breakthrough notwithstanding, successful cello concertos remained rare throughout the 20<sup>th</sup> century. Edward Elgar managed it, as did William Walton, Sergei Prokofiev and Dmitri Shostakovich. Then there's Samuel Barber's 1945 Concerto for Cello, Op. 22, a jewel that has never quite found its audience.



*Samuel Barber - G. Schirmer Archives*

Barber was still in the early stages of his career when he received the commission from his staunch supporter Serge Koussevitzky, for the Boston Symphony Orchestra and cellist Raya Garbousova. He began the piece while still serving in the armed forces, then upon his discharge in September 1945 concentrated on finishing and orchestrating the work.

Like Mendelssohn with Ferdinand David, Brahms with Joseph Joachim, and Stravinsky with Samuel Dushkin, Barber worked closely with Garbousova to ensure

the solo part's effectiveness and technical feasibility. As with many such journeys, the road wasn't always smooth. There were quarrels. Nevertheless, Garbousova considered their collaboration "to be one of the most creative and happiest times of her life," as Barbara Heyman reports in her fine biography of Barber. Garbousova gave it her all in a brilliant April 1946 premiere with Koussevitzky and the Boston Symphony.

The Barber Concerto combines extreme technical difficulty with an overall non-showy demeanor,



accounting for its neglect in comparison to Barber's two other concertos, one for violin and the other for piano. And yet it is a superlative addition to the repertoire, constructed with a Brahmsian level of integrity and shot through with Barber's signature lyricism. The opening *Allegro moderato* takes the traditional path of presenting each of the movement's three themes in turn—two rhythmically active and one restricted to only a few notes—before the soloist's (notably modest) entrance, after which those three themes provide the material for extensive development and elaboration.

The second movement, an *Andante sostenuto*, is cast in a modern variant of classic siciliano rhythm—i.e., the gentle rocking-horse pulse of a gondola song—in which the usual steady rhythms are enhanced by extra beats hither and yon, thereby sidestepping the siciliano's tendency towards hypnotic repetitiveness. Here we have Barber the American troubadour, a fertile melodist who can not only invent beautiful themes but can extend, develop and spin them out with unflagging invention.

Barber's propensity for *moto perpetuo* finales, such as in the 1939 Violin Concerto, is evident in the *Molto allegro e appassionato* finale, in which nonstop scrappy rhythms are countered by free fantasia-like passages from the soloist, many of them of harrowing technical difficulty. Despite occasional forays right to the very edges of tonal coherence, the concerto gathers its harmonic forces in a blistering final drive and ends with an emphatic statement of A minor.



Leonard Bernstein, 1955 - US Library of Congress

## LEONARD BERNSTEIN

### ***West Side Story*: Symphonic Dances**

#### AT A GLANCE

**Born:** 1918

**Died:** 1990

**Date of Composition:** 1961

**Instrumentation:** *West Side Story* Symphonic Dances is scored for 3 flutes (3<sup>rd</sup> doubling piccolo), 2 oboes, English horn, 2 clarinets, E-flat clarinet, bass clarinet, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, alto saxophone, timpani, percussion, harp, piano, celesta and strings.

Bernstein's theatrical masterpiece *West Side Story*, with lyrics by a then-unknown Stephen Sondheim and book by Arthur Laurents, opened to solid, if not overwhelming, success at New York's Winter Garden Theatre on September 26, 1957. A dramatic departure from Broadway norms in its threading of Jerome Robbins' deeply integrated dance routines throughout an urban update of Shakespeare's tragedy *Romeo and Juliet*, *West Side*

**West Side Story:  
Symphonic Dances**

CONTINUED

*Story* constitutes a sophisticated hybrid of musical and ballet, the whole empowered by Bernstein's magnificent, and now iconic, score.

In 1961, four years after the Broadway premiere, Bernstein assembled an orchestral suite that follows the show's plot mostly via its dance routines, including songs such as "Somewhere," later fused with "I Have a Love" in the tragic Finale. A point of particular interest: Bernstein's skillful variants of the ecstatic love song "Maria" in both the "Cha-Cha" and the "Meeting Scene" as Tony and Maria discover each other, followed by an up-tempo variation of the same melodic figure as the nervous Jets dance the "Cool" fugue immediately before their climactic rumble with the Sharks.



*George Gershwin – US Library of Congress*

WEEK 3

**GEORGE GERSHWIN**

***Porgy and Bess: A Symphonic Picture***

AT A GLANCE

**Born:** 1898

**Died:** 1937

**Date of Composition:** 1942

**Arrangement:** Robert Russell Bennett

**Instrumentation:** *Porgy and Bess:*

A *Symphonic Picture* is scored for 2 flutes, piccolo, 2 oboes, English horn, 2 clarinets, bass clarinet, 3 saxophones, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion, 2 harps, banjo and strings.

Fritz Reiner, that fearsome and dictatorial maestro of the symphony orchestras of Cincinnati, Pittsburgh and most famously Chicago, wouldn't seem likely to be a Gershwin fan. But he was. And Gershwin, for his part, ranked Reiner as a favored conductor of his music. Thus it was Fritz Reiner who instigated a project to create a symphonic suite from Gershwin's glorious 1935 opera *Porgy and Bess*.

This wasn't the first such suite; Gershwin himself had prepared a



five-movement concert selection in 1936. But whereas Gershwin's original more or less vanished from the repertory until the late 1950s, when it resurfaced under the title *Catfish Row*, the Reiner-gestated *Symphonic Picture* hit the ground running on its 1942 premiere and has remained an integral part of the Gershwin legacy ever since.

The task of actually preparing the suite fell to Robert Russell Bennett, ace orchestrator and arranger, skilled composer, theater and movie stalwart. Bennett's Gershwin credentials were unimpeachable: he handled *Girl Crazy* and *Funny Face* on Broadway, *Shall We Dance* and *A Damsel in Distress* in Hollywood, and was the arranger-orchestrator of *Gershwin in Hollywood* in addition to *Porgy and Bess: A Symphonic Picture*. Bennett recalled that "one day one of my most admired conductors, Fritz Reiner, asked me to make a huge medley of music of George Gershwin's *Porgy and Bess* to record with the Pittsburgh Symphony Orchestra." Originally reluctant

to take on the project, he relented under pressure from Reiner and Gershwin's publisher Max Dreyfus. "It was already the best orchestral music George had ever done and it was easy to see what he was getting at if the move from theater to concert music needed anything at all."

That isn't to say that Bennett was going to have a free hand. Anything but, in fact. Reiner prepared a detailed outline that specified precisely just what was to be included, in what order, and in what keys, and Fritz Reiner was not one to be trifled with on such matters. Consider this snappy directive: "then cut to p. 497 fifth measure then to p. 501 semi-last measure cutting to p. 504 No. 88 to semi-last measure." One non-negotiable requirement was to fit the completed suite on three 78 rpm discs—no more than 24 minutes total—and try to arrange things so that the necessary breaks would be musically valid. (One wonders how the *Symphonic Picture* might have come out had it been planned after 1948

when long-playing discs became the industry standard.)

One surprise awaiting those unfamiliar with *A Symphonic Picture* is its moody opening, based on the lullaby "Clara, Clara." Of course many of the big numbers are included—"Summertime," "I Got Plenty O' Nuttin'," "Bess You Is My Woman Now," "It Ain't Necessarily So." But the suite acts less as a musical outline of the opera's plot and more as a symphonic integration of Gershwin's score, finding its inner structure from the pacing and progression of its materials. However, just as in the opera, it concludes with the rousing "Oh, Lawd, I'm On My Way," as Porgy sets off on his journey to find his beloved Bess.

*Nota bene:* Reiner's 1945 Pittsburgh Symphony recording of the *Symphonic Picture* demonstrates just why Gershwin was so taken with Reiner's conducting. The thing practically leaps off the record grooves.



## CARLOS SIMON

### Composer

Having grown up in Atlanta, with a long lineage of preachers and connections to gospel music to inspire him, GRAMMY®-nominated Carlos Simon proves that a well-composed song can indeed be a sermon. His compositions span genres — jazz, gospel and contemporary classical music are noticeable influences — and can be found everywhere from film scores to concert music.

Simon is the current Composer-in-Residence for the John F. Kennedy Center for the Performing Arts and frequently writes for the National Symphony Orchestra and Washington National Opera, with the 2022-23 season seeing premieres with Boston Symphony Orchestra, Detroit Symphony Orchestra,

Brooklyn Art Song Society and Minnesota Orchestra — a large-scale tribute to George Floyd and the ongoing movement for racial justice.

These follow recent other commissions from the New York Philharmonic and Los Angeles Philharmonic, and performances from Baltimore Symphony Orchestra, London Symphony Orchestra and American Ballet Theatre.

A “young composer on the rise, with an ear for social justice” (*NPR*), Simon’s latest album, *Requiem for the Enslaved*, is a multi-genre musical tribute to commemorate the stories of the 272 enslaved men, women and children sold in 1838 by Georgetown University. Released by Decca in June 2022, this work sees Simon infuse his original compositions with African American spirituals and familiar Catholic liturgical melodies, performed by Hub New Music Ensemble, Marco Pavé and MK Zulu. *Requiem* was nominated for a 2023 GRAMMY Award for Best Contemporary Classical Composition.

Simon earned his doctorate degree at the University of Michigan, where he studied with Michael Daugherty and Evan Chambers. He has also received degrees from Georgia State University and Morehouse College. He has served as a member of the music faculty at Spelman College and Morehouse College in Atlanta, and now serves as Assistant Professor at Georgetown University. Simon was also a recipient of the 2021 Sphinx Medal of Excellence, the highest honor bestowed by the Sphinx Organization to recognize extraordinary classical Black and Latinx musicians, and was named a Sundance/Time Warner Composer Fellow for his work for film and moving image.

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





Photo: Stefano Buldrini

In Summer 2021, Bignamini led triumphant performances of *Turandot* at the Arena di Verona with Anna Netrebko and Yusif Eyvazov, as well as a staged production of Rossini's *Stabat Mater* at the Rossini Opera Festival in Pesaro. Other recent highlights include debuts with the Metropolitan Opera, Vienna State Opera and Dutch National Opera conducting *Madama Butterfly*, *Luisa Miller* and *La forza del destino* at Oper Frankfurt, *Cavalleria rusticana* at Michigan Opera Theatre, *La bohème* at Santa Fe Opera, and *La traviata* in Tokyo directed by Sofia Coppola. On the concert stage, he has led the Dallas and Milwaukee Symphonies, Minnesota Orchestra, Slovenian and Freiburg Philharmonic Orchestras, Staatsphilharmonie Rheinland-Pfalz and Mannheim National Theater Orchestra.

Bignamini began his conducting career as Assistant and then Resident Conductor of the Orchestra Sinfonica la Verdi, having been appointed by Riccardo Chailly in 2010. He was born in Crema, Italy, and studied at the Piacenza Music Conservatory.

[jaderbignamini.it](http://jaderbignamini.it)

## JADER BIGNAMINI

### Conductor

Jader Bignamini is Music Director of the Detroit Symphony, leading his second full season in 2022-23. This season he makes debuts with Opéra de Paris conducting *La forza del destino* and with Deutsche Oper Berlin conducting *Simon Boccanegra*, and with the Pittsburgh and Toronto Symphonies.

Highlights of the 2021-22 season included his debut with Canadian Opera Company conducting *Gianni Schicchi* and *Rigoletto* with Oper Frankfurt, as well as concerts with The Cleveland Orchestra at the Blossom Festival, Houston and New Jersey Symphonies, Residentie Orkest The Hague and Bern Symphony Orchestra.



## ALISA WEILERSTEIN

Cello

Alisa Weilerstein is one of the foremost cellists of our time. Known for her consummate artistry, emotional investment and rare interpretive depth, she was recognized with a MacArthur “Genius Grant” Fellowship in 2011. Today her career is truly global in scope, taking her to the most prestigious international venues for solo recitals, chamber concerts and concerto collaborations with all the preeminent conductors and orchestras worldwide. “Weilerstein is a throwback to an earlier age of classical performers: not content merely to serve as a vessel for the composer’s wishes, she inhabits a piece fully and turns it to her own ends,” marvels *The New York Times*. “Weilerstein’s cello

is her id. She doesn’t give the impression that making music involves will at all. She and the cello seem simply to be one and the same,” agrees the *Los Angeles Times*. As the UK’s *Telegraph* put it, “Weilerstein is truly a phenomenon.”

With her multi-season new project, “FRAGMENTS,” Weilerstein aims to rethink the concert experience and broaden the tent for classical music. A multisensory production for solo cello, the six-chapter series sees her weave together the 36 movements of Bach’s Solo Cello Suites with 27 new commissions. After premiering the first two chapters in Toronto in early 2023, with subsequent performances at New York’s Carnegie Hall and beyond, she looks forward to touring all six chapters in seasons to come. Weilerstein recently premiered Joan Tower’s new cello concerto, *A New Day*, at the Colorado Music Festival. The work was co-commissioned with the Detroit Symphony; The Cleveland Orchestra, where Weilerstein performed it last fall; and the National Symphony, where she reprised it in May. An ardent proponent of contemporary music, she has also premiered and championed important new works by composers including Pascal Dusapin, Osvaldo Golijov and Matthias Pintscher. Already an authority on Bach’s music for unaccompanied cello, in spring 2020 Weilerstein released a best-selling recording of his Solo Suites on the Pentatone label, streamed them in her innovative *#36DaysOfBach* project, and deconstructed his beloved G-Major Prelude in a Vox.com video, viewed more than 2 million times. Her discography also includes chart-topping albums and the winner of *BBC Music*’s “Recording of the Year” award, while other career milestones include a performance at the White House for President and Mrs. Obama.

Diagnosed with Type 1 diabetes at nine years old, Weilerstein is a staunch advocate for the T1D community. She lives with her husband, Venezuelan conductor Rafael Payare, and their two young children.

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





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 Jorie Butler-Geyer  
 Joan Christenson  
 Julie Coleman  
 Mary Corbett  
 Judith Cox  
 Gina Costanza Davis  
 Tracy Dunlop  
 Gregory Ewer  
 Lois Finkel  
 Miika Gregg  
 Ling Ling Huang  
 Linda Hurwitz  
 Tomoko Iguchi  
 Dorris Dai Janssen  
 Rebekah Johnson  
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 Jessica Mathaes  
 Louise Morrison  
 Holly Mulcahy  
 Dan Rizner  
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 Olga Shpitko  
 Ikuko Takahashi  
 Lydia Umlauf

**Viola**

**Caroline Gilbert**  
 Lucina Horner Cosby  
 Chiara Kingsley Dieguez  
 Susan Gulkis Assadi  
 Yang-Yoon Kim  
 Yiyin Li  
 Rita Porfiris  
 Madeline Sharp  
 Whitney Sjogren  
 Rachel Swerdlow  
 Kayla Williams

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 Grace An  
 Thomas Carpenter  
 Gregory Clinton  
 Judith McIntyre Galecki  
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 Koren McCaffrey

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 Kristen Sonneborn

**Contrabassoon**

Juan de Gomar

**Horn**

**Gail Williams**  
 Shelby Nugent, asst.  
 Michael Gast  
 Nancy Goodearl  
 Paul Straka

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 Charles Daval  
 Justin Kohan

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**Jay Evans**  
 Ryan Miller

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Jared Rodin

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**Stephen Dombrowski**

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# WEEK 4

**Sunday Matinee Piano Recital:**

**Clayton Stephenson**

JULY 16 AT 3 PM

**Chamber Music Series:**

**Landscapes**

JULY 19 AT 7 PM

**Festival Orchestra:**

**Summer Nights & Schumann**

JULY 21 AT 7 PM

JULY 22 AT 6 PM



**Julia Bullock**

Photo: Allison Michael Orenstein



# CLAYTON STEPHENSON

Sunday, July 16 at 3 PM | Walk Festival Hall

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Clayton Stephenson, piano

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<b>Scarlatti</b> (1685-1757)	<b>Sonata in E Major, K. 380</b>	<b>7'</b>
<b>Beethoven</b> (1770-1827)	<b>Sonata No. 23 in F minor, Op. 57, "Appassionata"</b> Allegro assai Andante con moto Allegro ma non troppo	<b>25'</b>
<b>Gershwin/Fazil Say</b>	<b>"Summertime" Variations</b>	<b>6'</b>
<b>Hiromi Uehara</b> (b. 1979)	<b>The Tom and Jerry Show</b>	<b>6'</b>

INTERMISSION

<b>Mussorgsky</b> (1839-1881)	<b>Pictures at an Exhibition</b> <i>Promenade</i> <i>The Gnome</i> <i>The Old Castle</i> <i>Tuileries (Children's Quarrel after Games)</i> <i>Cattle</i> <i>Ballet of the Unhatched Chicks</i> <i>"Samuel" Goldenberg and "Schmuyle"</i> <i>Limoges. The Market (The Great News)</i> <i>Catacombs (Roman Tomb)</i> <i>With the Dead in a Dead Language</i> <i>The Hut on Hen's Legs (Baba Yaga)</i> <i>The Great Gate of Kiev</i>	<b>35'</b>
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*Clayton Stephenson appears by arrangement with the Cliburn.*

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**SPONSORS**

Guest Artist Clayton Stephenson sponsored by Chris Fussner

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WEEK 4

## CLAYTON STEPHENSON

Piano

American pianist Clayton Stephenson's love for music is immediately apparent in his joyous charisma onstage, expressive power and natural ease at the instrument. Hailed for "extraordinary narrative and poetic gifts" and interpretations that are "fresh, incisive and characterfully alive" (*Gramophone*), he is committed to making an impact on the world through his music-making.

Growing up in New York City, Stephenson started piano lessons at age seven and was accepted into the Juilliard Outreach Music Advancement Program for underprivileged children the next year, where he lingered to watch student recitals and fell in love with music. He advanced to Juilliard's elite Pre-College at

age 10—with the help of his teacher at the time, Beth Nam, who gave him countless extra lessons without charge—to study with Matti Raekallio, Hung-Kuang Chen and Ernest Barretta.

He credits the generous support of community programs with providing him musical inspiration and resources along the way. As he describes it, the "3<sup>rd</sup> Street Music School jump-started my music education; the Young People's Choir taught me phrasing and voicing; the Juilliard Outreach Music Advancement Program introduced me to formal and rigorous piano training, which enabled me to get into Juilliard Pre-College; the Morningside Music Bridge validated my talent and elevated my self-confidence; the Boy's Club of New York exposed me to jazz; and the Lang Lang Foundation brought me to stages worldwide and transformed me from a piano student to a young artist."

Stephenson now studies in the Harvard-NEC Dual Degree Program, pursuing a bachelor's degree in economics at Harvard and a master's degree in piano performance at the New England Conservatory under Wha Kyung Byun. And his accolades along the way have been bountiful: in addition to being the first Black finalist at the Van Cliburn International Piano Competition in 2022, he was named 2022 Gilmore Young Artist, 2017 US Presidential Scholar in the Arts, Jack Kent Cooke Young Artist, Gheens Young Artist, and Young Scholar of the Lang Lang International Music Foundation. He also took home a jury discretionary award at the 2015 Cliburn International Junior Piano Competition and Festival.

Recent and upcoming highlights of Stephenson's burgeoning career include appearances at Fondation Louis Vuitton in Paris, Kissinger Sommer Festival, BeethovenFest Bonn, Ravinia Festival, Weill Recital Hall at Carnegie Hall, and with the Calgary Philharmonic, Chicago Sinfonietta, Colour of Music Festival, and Fort Worth, Louisville and North Carolina Symphony Orchestras.

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





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CHAMBER MUSIC SERIES

# LANDSCAPES

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Wednesday, July 19 at 7 PM | Walk Festival Hall

<b>W.A. Mozart</b> (1756–1791)	<b>Divertimento in F Major, K. 138</b> Allegro Andante Presto	<b>14'</b>
	Miika Gregg, violin Ling Ling Huang, violin	Caroline Gilbert, viola Kari Jane Docter, cello
<b>José González Granero</b> (b. 1985)	<b>Paisajes (Landscapes)</b> Ling Ling Huang, violin Jessica Mathaes, violin Anna Kruger, viola	<b>8'</b>
		Thalia Moore, cello José González Granero, clarinet
<b>Loeffler</b> (1861–1935)	<b>Two Rhapsodies</b> <i>L'étang</i> <i>La Cornemuse</i>	<b>22'</b>
	Zachary Boeding, oboe Susan Gulkis Assadi, viola	Julie Coucheron, piano
INTERMISSION		
<b>Robert Xavier Rodríguez</b> (b. 1946)	<b>Piñata para los amantes (World Premiere)</b> Stephanie Key, clarinet David Mollenauer, cello	<b>6'</b>
<b>Mendelssohn</b> (1809–1847)	<b>Piano Trio No. 1 in D minor, Op. 49</b> Molto allegro agitato Andante con moto tranquillo Scherzo. Leggiero e vivace Finale. Allegro assai appassionato	<b>28'</b>
	Jennifer Ross, violin Silver Ainomäe, cello	Julie Coucheron, piano

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*Piñata para los amantes* (2023) for Clarinet in B-flat and Cello is the result of a commission from the San Antonio-based SOLI Chamber Ensemble. The two designated players, clarinetist Stephanie Key and cellist David Mollenauer, are a married couple. They spent their first date attending a performance of my opera *Frida*, based on the life of Mexican painter Frida Kahlo, at the Houston Grand Opera in 1993. Since I wrote my orchestral overture *Piñata* (1991) as a study for *Frida* (1991), which was also in progress, I decided

to arrange that overture as a virtuosic duo in tribute to those two performers.

Commissioned by the Dallas and El Paso Symphonies, the original *Piñata* employs themes from the opera. The music blends Mexican folk songs (both real and imaginary) with samba rhythms, contemporary symphonic techniques and American jazz. The score includes quotations of two actual Mexican *piñata* songs, *Hora y fuego* and *En las noches de posadas*, which are traditionally

sung at fiestas, such as birthdays or at Christmas. After a bustling introduction, the music graphically depicts the swaying *piñata*, a brightly decorated clay pot filled with candy suspended on a string. As the excitement builds, there is a series of mighty orchestral whacks at the *piñata*, which eventually breaks open in a triumphant coda.

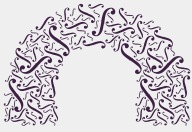
– Robert Xavier Rodríguez



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WEEK 4

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# SUMMER NIGHTS & SCHUMANN

Friday, July 21 at 7 PM; Saturday, July 22 at 6 PM | Walk Festival Hall

Christian Reif, conductor

Julia Bullock, soprano

**Coleridge-Taylor**      **Ballade in A minor, Op. 33**      **13'**  
(1875–1912)

**Berlioz**      **Les nuits d'été, Op. 7**      **31'**  
(1803–1869)

1. *Villanelle*
2. *Le spectre de la rose*
3. *Sur les lagunes*
4. *Absence*
5. *Au cimetière*
6. *L'île inconnue*

INTERMISSION

**R. Schumann**      **Symphony No. 1 in B-flat Major, Op. 38, "Spring"**      **30'**  
(1810–1856)

Andante un poco maestoso; Allegro molto vivace  
Larghetto  
Scherzo: Molto vivace  
Allegro animato e grazioso

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Festival Orchestra sponsored by Marge Ordway  
Guest Artist Julia Bullock sponsored by Andy Watson  
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# SAMUEL COLERIDGE-TAYLOR

## Ballade in A minor, Op. 33

### AT A GLANCE

**Born:** 1875

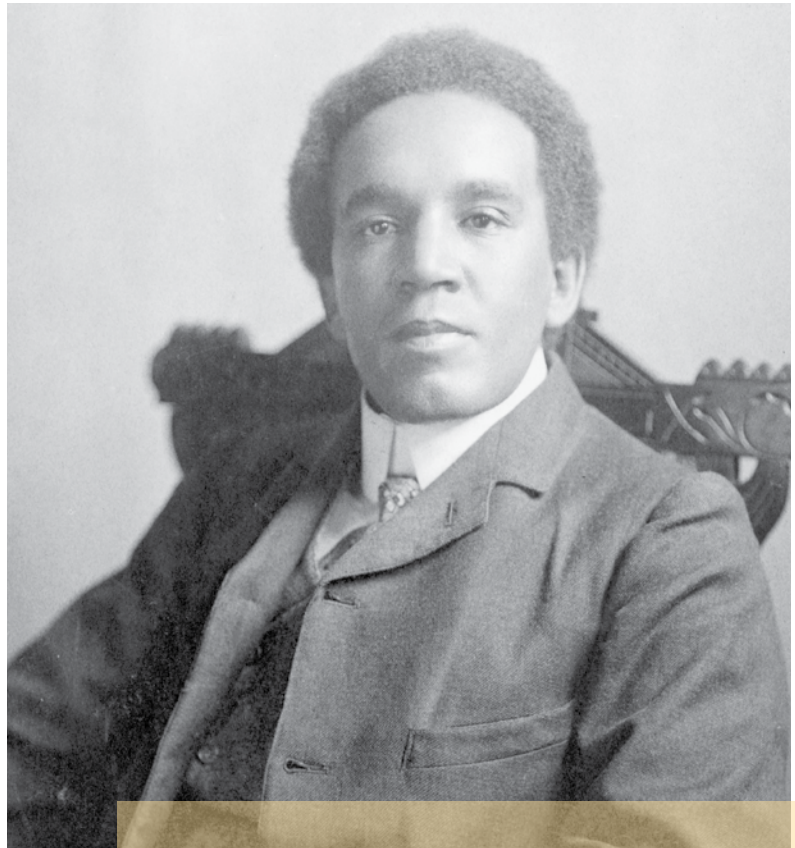
**Died:** 1912

**Date of Composition:** 1898

**Instrumentation:** Ballade in A minor, Op. 33 is scored for 2 flutes, piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, percussion and strings.

Samuel Coleridge-Taylor was raised in England and experienced an education similar to many English composers of the day: studies at the Royal College of Music under Charles Villiers Stanford (who taught just about everybody), professor at the Crystal Palace School of Music, and eventually some highly successful tours of the United States. He was of mixed-race birth, his father a prominent West African from Sierra Leone, his mother an Englishwoman. His death at age 37 resulted in his posthumous legacy being given relatively short shrift compared to contemporaries such as Delius, Holst, Sullivan and Elgar. His *Hiarwatha* has remained in the repertory, as has a violin concerto, but that's about it. So let's all don our explorer togs: Coleridge-Taylor's catalog is filled with jewels just waiting to be re-discovered.

Edward Elgar was an early enthusiast of Coleridge-Taylor's work, and when he was unable



*Samuel Coleridge-Taylor - US Library of Congress*

to accept a commission from the Three Choirs Festival, he recommended Coleridge-Taylor in his place. Elgar reported that "Coleridge-Taylor accepted the commission gladly and conducted the premiere of his Ballade in A minor on September 12, 1898. The performance was a very promising, early milestone for the gifted 22-year-old composer who, tragically, died of pneumonia less than 15 years later."

The Ballade in A minor clearly displays the influence of Coleridge-Taylor's idol, Antonín Dvořák. It begins with athletic energy, but soon enough gives way to a rapturous lyrical theme; the interaction between those two opposing elements provides the dramatic flow, eventually culminating in a downright cinematic statement of the lyrical theme before returning to the muscularity of the opening.

## HECTOR BERLIOZ

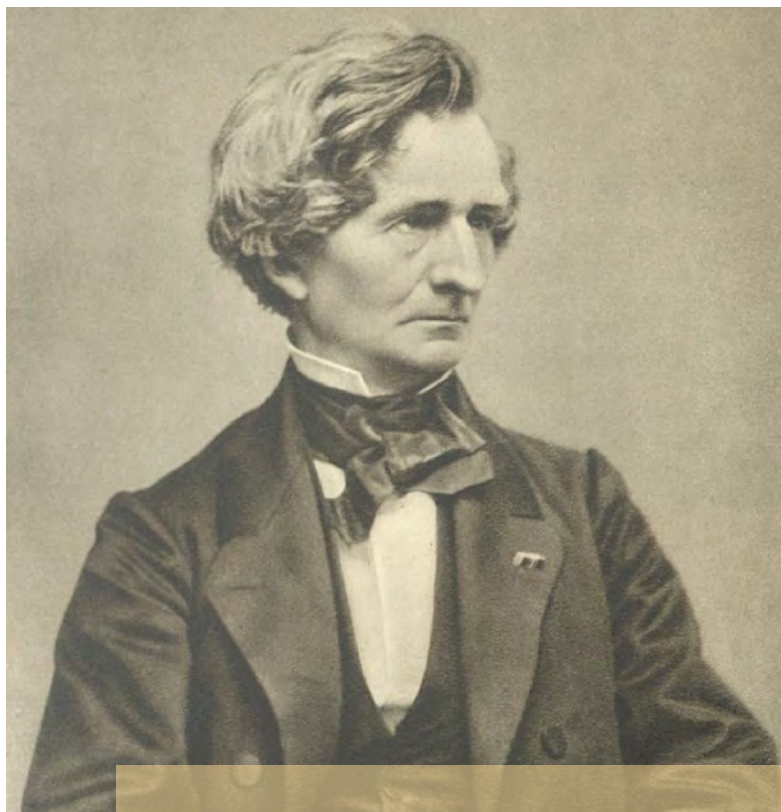
*Les nuits d'été*, Op. 7

## AT A GLANCE

**Born:** 1803**Died:** 1869**Date of Composition:** 1856**Instrumentation:** *Les nuits d'été*, Op. 7 is scored for 2 flutes, oboe, 2 clarinets, 2 bassoons, 3 horns, harp, strings and solo voice.

“Your head seems to be a volcano steadily in eruption” remarked *Marseillaise* author Rouget de Lisle to Berlioz. It was meant as a compliment, and Berlioz received it as such. Certainly there was nothing placid or predictable about the composer of *Symphonie fantastique*, *Harold en Italie* and *Roméo et Juliette*. No applecart was safe around him, no cow too sacred for the slaughter. Nor was he closed-mouthed about the bubbling ferment that made up his inner life; effortlessly articulate, chatty, dishy and voluble, he opened his heart to the world in vivacious prose that mixes humility with hyperbole, history with fantasy, and portraiture with character assassination.

But Berlioz kept his intentions private in regards to *Les nuits d'été* (*Summer Nights*), a collection of *mélodies* for voice and piano to texts by Théophile Gautier that he began writing in 1840 but did not complete in orchestral guise until 1856.



*Hector Berlioz, 1863 – Pierre Petit*

Although *Les nuits d'été* is not strictly speaking a cycle that threads its songs along a narrative continuity like Schubert's *Winterreise* or Schumann's *Dichterliebe*, the six poems are unified by an overall theme of lost love, each song tinted in varying hues of melancholy or regret. Thus even the warm springtime idyll of the opening *Villanelle* turns a bit grayish here and there.

In *Le spectre de la rose*, a young lady is visited by the ghost (*spectre*) of a rose that had been presented to her the previous night at a ball. *Sur les lagunes* opens with a surging three-note figure in the orchestra that elicits images of a boat gliding across the waters of a lagoon.

A hymn-like statement of a major tonic triad introduces *Absence*. Yearning for an absent lover was



never more touchingly represented, nor with a greater economy of means. “Do you know the white tomb, where floats, with a plaintive sound, the shadow of a yew-tree?” asks *Au cimetière*, the doleful graveside lament of a lover who hears his beloved’s voice in the song of a dove.

And finally, a burst of golden light as a journey begins to *L’île inconnue*, the unknown (and unattainable) island where “people love forever.” The full orchestra (minus the harp) joins the radiant vocal line to create a magical ending that reminds us, ever so persuasively, that although eternal love may be only a delusion, *la brise va souffler*: the breeze is rising, and the journey awaits.



Robert Schumann, 1839 – artwork by Josef Kriehuber

## ROBERT SCHUMANN

### Symphony No. 1 in B-flat Major, Op. 38, “Spring”

#### AT A GLANCE

**Born:** 1810

**Died:** 1856

**Date of Composition:** 1841

**Instrumentation:** Symphony No. 1 in B-flat Major, Op. 38, “Spring” is scored for 2 each flutes, oboes, clarinets and bassoons; 4 horns, 2 trumpets, 3 trombones, timpani, triangle and strings.

Robert Schumann and Clara Wieck were married on September 12, 1840 and settled into their married life in Leipzig, where Felix Mendelssohn had been transforming the musical scene with his directorship of the Gewandhaus Orchestra. They were both career people, Clara a leading pianist and Robert a respected musical journalist. There were tensions.

**Symphony No. 1 in B-flat Major, Op. 38, “Spring”**

## CONTINUED

Robert was not only determined to make his mark as a composer, but he was keen on starting a family. Clara was concerned about married life’s impact on her performing career and was far less interested in motherhood. (They wound up having eight children anyway.)

In 1840 Robert had embarked on his *liederjahr*, i.e. the year during which he wrote a dazzling profusion of art songs and song cycles to add to his catalog of solo piano works. Now he was determined to expand into the heady realms of chamber and symphonic music. That wasn’t going to be easy. The symphonic scene as of 1841 was not particularly robust. Beethoven’s intimidating shadow was if anything greater than it had been during his lifetime, Mendelssohn’s major symphonies were mostly still to come, and Schubert’s posthumous rehabilitation had scarcely begun. The most prominent figure of the day was Louis Spohr, whose nine symphonies were worthy enough but more bourgeois than innovative.

Nor was Schumann particularly well equipped to take on the herculean task of writing a symphony. So far his instrumental music was by and large limited to short pieces that didn’t require developmental skill. Nor was he an experienced orchestrator. But what he lacked in technical polish he more than made up for in inspiration, imagination and grit. He fell to it

on January 23, 1841, and sketched the entirety of Symphony No. 1 in B-flat Major in four days. That’s impressive enough, but when we consider the new symphony’s tight construction and formal ingenuity, the achievement borders on the miraculous.

He followed up by orchestrating it in about three weeks. He presented it to Mendelssohn, who discovered that the fellow he had privately dismissed as a musical dilettante was indeed made of the right stuff. Not one to let the grass grow under his feet, Mendelssohn introduced the new symphony to an enthusiastic Gewandhaus audience on March 31, 1841. The ensuing critical plaudits established Schumann’s credentials as a rising composer.

If there is a presiding angel hovering over the “Spring” Symphony, it’s Franz Schubert, whose “Great” C Major Symphony had impacted Schumann deeply upon its resurrection in 1838. That’s evident at the very beginning of both symphonies, with their respective calls to action, each outlining the interval of a third, but whereas the Schubert melody is muted and distant, Schumann gets things going with a clarion summons. That opening figure turns out to be the primary theme of the vivacious, energetic and irresistibly joyous first movement.

Schumann was on his native turf, so to speak, with the second movement, a songlike *Larghetto* that could have stepped right out of one of his piano cycles. One could call it the quintessence of Romanticism—sensual, personal

and heartfelt. Rather than coming to a concrete ending, it glides into the following Scherzo, in which a rather heavy-footed reprise alternates with episodes of a lighter character. (The second episode could almost pass for Beethoven, in fact.)

The *Allegro animato e grazioso* finale is a delightful romp, sparkling and exuberant. There’s something a bit frat-house about its frequent orchestral horseplay. Consider a passage in which the violins are given a series of stratospherically high notes that proved to be a bit much for the violinists of the 1841 Gewandhaus Orchestra. It’s said that Mendelssohn, amused by the ensuing mouse squeaks, suggested that the gentlemen of the first violins might want to mark their fingerboards with chalk.





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Photo: Simon Pauly

## CHRISTIAN REIF

### Conductor

German conductor Christian Reif has quickly established a reputation for his natural musicality, innovative programming and technical command. He is Music Director of the Lakes Area Music Festival in Minnesota, a month-long summer festival committed to commissioning new works and to giving free concerts for the community with programming that ranges from opera and chamber music to symphonic performances. *San Francisco Chronicle* has written: “Reif is a remarkable talent...a conductor of considerable stature...a significant musical artist.”

Reif’s 2022-23 season highlights include appearances with the Deutsches Symphonie-Orchester Berlin, Münchner Rundfunkorchester, Netherlands Radio Philharmonic Orchestra, SWR Symphonieorchester,

Gävle Symphony Orchestra, Indianapolis Symphony Orchestra, Baltimore Symphony, Colorado Symphony, Louisville Orchestra, Münchner Symphoniker, Royal Scottish National Orchestra and the Hallé Orchestra. In Summer 2023, he leads concerts at the Enescu Festival, Grand Teton Music Festival and the World Youth Symphony Orchestra at Interlochen. In December 2022, he conducted his own arrangement of John Adams’ *El Niño* at the Cathedral of St. John the Divine in NYC with the American Modern Opera Company.

With an equal footing in North America and Europe, Reif has conducted the symphony orchestras of San Francisco, Baltimore, Houston, Dallas, Colorado, Indianapolis and Kansas City, Saint Paul Chamber Orchestra and Orchestra of St. Luke’s. In Europe, he has performed repeatedly with Orchestre National de Lyon, Royal Scottish National Orchestra, Münchner Rundfunkorchester, Gävle Symphony Orchestra, Hallé Orchestra and Stavanger Symphony. Previous season highlights include an appearance in New York at Lincoln Center’s Mostly Mozart Festival with the International Contemporary Ensemble. Reif enjoys conducting opera and has led productions at Juilliard Opera of *The Merry Wives of Windsor*, Opera San Jose of Leoncavallo’s *Pagliacci* and the Lakes Area Music Festival of *Ariadne auf Naxos*.

In 2020, Reif was active on the piano during the pandemic, recording a series of at-home virtual “Songs of Comfort” with his wife, classical singer Julia Bullock, ranging from Carole King’s classic “Up on the Roof” to Schubert’s *Wanderers Nachtlied*. In November 2020, *NPR Music* featured the duo in a “Tiny Desk (Home) Concert” for their special quarantine edition of the series. *NPR’s* Tom Huizenga found it “among the most transcendent musical moments I’ve experienced this year” and *The New York Times* highlighted them on their “Best Classical Music of 2020” list.

From 2016 to 2019, Reif was Resident Conductor of the San Francisco Symphony and Music Director of the San Francisco Symphony Youth Orchestra, after being the Conducting Fellow at the New World Symphony from 2014 to 2016 and at Tanglewood Music Center in 2015 and 2016. He studied conducting at the Mozarteum in Salzburg and at The Juilliard School in New York City. It was there that he first met his wife Julia Bullock, with whom he resides in Munich.

[christianreif.eu](http://christianreif.eu)





Photo: Allison Michael Orenstein

## JULIA BULLOCK

Soprano

One of *Musical America's* 2021 “Artists of the Year,” Julia Bullock is an American classical singer who “communicates intense, authentic feeling, as if she were singing right from her soul” (*Opera News*). Combining versatile artistry with a probing intellect and commanding stage presence, she has headlined productions and concerts at preeminent arts institutions around the world.

An innovative curator in high demand from a diverse group of organizations, she has held positions including collaborative partner of Esa-Pekka Salonen and 2019-20 Artist-in-Residence at the San Francisco Symphony, 2020–22 Artist-in-Residence of London’s Guildhall School, and 2018-19 Artist-in-Residence at New York’s Metropolitan Museum of Art. Bullock’s

opera debuts include 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*; the English National Opera, Teatro Real and Bolshoi Theatre in the title role of *The Indian Queen*; and Dutch National Opera, Bregenz Festspiele and Park Avenue Armory in the premiere of Michel van der Aa’s *Upload*.

In concert, she has collaborated with the New York Philharmonic, Boston Symphony, Los Angeles Philharmonic, NHK Symphony, Deutsches Symphonie-Orchester and London’s Philharmonia and London Symphony Orchestras, while her recital highlights include appearances at New York’s Carnegie Hall, Boston’s Celebrity Series, Washington’s Kennedy Center, London’s Wigmore Hall, and the Mostly Mozart and Ojai Music Festivals.

Released by Nonesuch, Bullock’s solo album debut, *Walking in the Dark*, was featured in *The New York Times*’ “Best Classical Music Tracks of 2022” and named one of the “10 Best Classical Albums of 2022” by NPR. Her growing discography also includes GRAMMY®-nominated accounts of *West Side Story* and *Doctor Atomic*, as well as the soundtrack of Amazon Prime Video’s 2021 *The Underground Railroad*, composed by Nicholas Britell. 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)



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 Tomoko Iguchi  
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 Jessica Mathaes  
 Louise Morrison  
 Holly Mulcahy  
 Patrick Neal  
 Dan Rizner  
 Jennifer Ross  
 Sarah Schwartz  
 Barbara Scowcroft  
 Maria Semes  
 Olga Shpitko  
 Ikuko Takahashi  
 Anne-Marie Terranova  
 Lydia Umlauf

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 Lucina Horner Cosby  
 Chiara Kingsley Dieguez  
 Caroline Gilbert  
 Anna Kruger  
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 Kayla Williams

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September 13 & 16  
Deutsche Oper Berlin

Puccini: *Tosca*

September 30  
October 2, 6, 8 & 17  
Deutsche Oper Berlin

Puccini: *Il Trittico*  
*Il tabarro* | *Suor Angelica* |  
*Gianni Schicchi*

October 9  
Deutsche Oper Berlin  
Orchester

Schreker: *Four Little Pieces for large orchestra* (1932)  
Shostakovich: *Symphony No. 5*

October 14-15  
Dresdner Philharmoniker  
Glinka: *Overture to Ruslan and Lyudmila*

Sibelius: *Violin Concerto*  
with James Ehnes, violin  
Strauss: *An Alpine Symphony*

October 26 & 28  
Sydney Symphony Orchestra  
Haydn: *Symphony No. 88*  
(Oct. 26 only)  
Haydn: *Cello Concerto No. 1*  
with Li-Wei Qin, cello  
Mozart: *Symphony No. 39*

November 1-4  
Sydney Symphony Orchestra  
Dutilleux: *Métaboles*  
Debussy: *Images for Orchestra*  
Tchaikovsky: *Piano Concerto No. 1*  
with Khatia Buniatishvili, piano

November 30  
December 3, 6, 9, 12, 16, 19  
& 23

The Metropolitan Opera  
Wagner: *Tannhäuser*

December 11  
The Juilliard Orchestra  
Program TBA

# 2024

January 5-7  
Cincinnati Symphony  
Orchestra

Brahms: *Piano Concerto No. 1*  
with Daniil Trifonov, piano  
Brahms: *Symphony No. 2*

January 12-13  
Utah Symphony  
Elgar: *Cockaigne Overture*  
Stephen Hough: *The World of Yesterday* (world premiere)  
with Stephen Hough, piano  
Vaughan Williams: *Symphony No. 5*

February 1-3  
Dallas Symphony Orchestra  
Sibelius: *En Saga*  
Sibelius: *Violin Concerto*  
with Alexi Kenney, violin  
Sibelius: *Symphony No. 5*

February 25  
March 3 & 8  
Deutsche Oper Berlin  
Wagner: *Parsifal*

March 1-2  
Dresdner Philharmonie  
Debussy: *La Mer*  
Scriabin: *Prometheus*  
Ravel: *Oiseaux tristes / Une barque sur l'océan* (piano solo)  
with Steven Osborne, piano  
Ravel: *Suite No. 2 from Daphnis et Chloé*  
with Philharmonischer Chor Dresden  
and Universitätschor Dresden

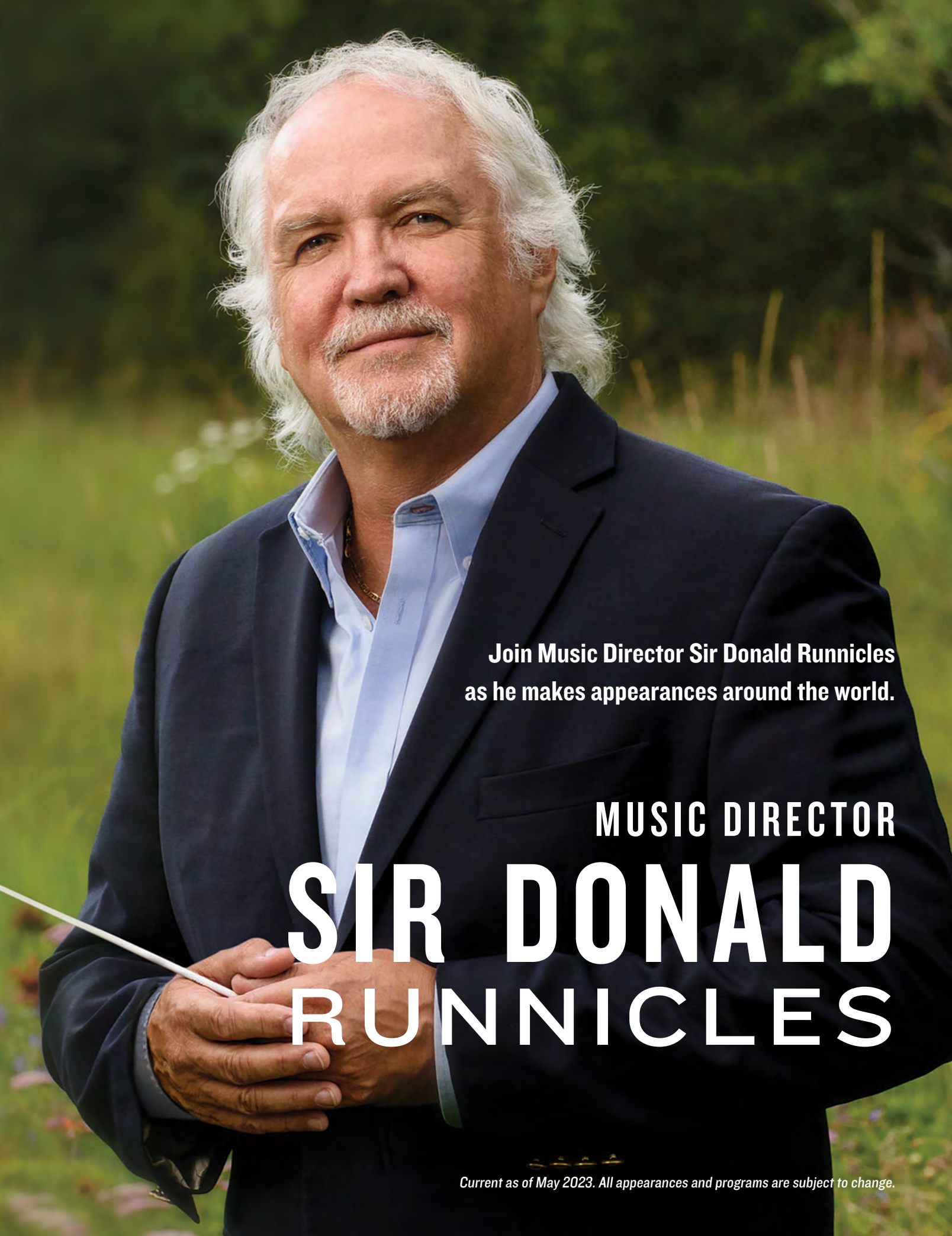
March 2024  
Sydney Symphony Orchestra  
Dates and program TBA

April 8  
Deutsche Oper Berlin  
Orchester  
Mahler: *Symphony No. 9*

April 25 & 28  
May 1 & 5  
June 7 & 14  
Deutsche Oper Berlin  
Strauss: *Intermezzo*  
(new production)

Deutsche Oper Berlin  
Wagner: *Der Ring des Nibelungen*  
May 21 & 28  
*Das Rheingold*  
May 22 & 29  
*Die Walküre*  
May 24 & 31  
*Siegfried*  
May 26 & June 2  
*Götterdämmerung*



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

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as he makes appearances around the world.

MUSIC DIRECTOR  
**SIR DONALD  
RUNNICLES**

*Current as of May 2023. All appearances and programs are subject to change.*



FEATURING

**NATIONAL YOUTH  
ORCHESTRA OF THE  
UNITED STATES OF  
AMERICA**

**MAMBO KINGS WITH  
CAMILLE ZAMORA**

**STRAUSS' *EIN  
HELDENLEBEN*  
WITH THE FESTIVAL  
ORCHESTRA**

**WEEK 5**

National Youth Orchestra of  
the United States of America  
JULY 24 AT 7 PM

Chamber Music Series:  
Schumann & A World Premiere  
JULY 26 AT 7 PM

Gateway Series:  
Mambo Kings with Camille Zamora  
JULY 27 AT 8 PM

Festival Orchestra:  
A Hero's Life  
JULY 28 AT 7 PM  
JULY 29 AT 6 PM

This week's concerts sponsored by  
Nancy & David Donovan



National Youth Orchestra of the United States of America

Photo: Chris Lee



SPECIAL EVENT

# NATIONAL YOUTH ORCHESTRA OF THE UNITED STATES OF AMERICA

Monday, July 24 at 7 PM | Walk Festival Hall

Sir Andrew Davis, conductor

Gil Shaham, violin

**Valerie Coleman** **Giants of Light (2023, commissioned by Carnegie Hall)** **7'**  
(b. 1970)

**Barber** **Concerto for Violin, Op. 14** **25'**  
(1910–1981)  
Allegro  
Andante  
Presto in moto perpetuo

## INTERMISSION

**Berlioz** **Symphonie fantastique, Op. 14** **49'**  
(1803–1869)  
*Daydreams, Passions* (Largo—Allegro agitato e appassionato assai)  
*A Ball* (Valse: Allegro non troppo)  
*Scene in the Country* (Adagio)  
*March to the Scaffold* (Allegretto non troppo)  
*Dream of a Witches' Sabbath* (Larghetto—Allegro)

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*Major funding has been provided by Ronald E. Blaylock and Petra Pope, Lorraine Buch Fund for Young Artists, Estate of Joan Eliasoph, Clive and Anya Gillinson, The Carl Jacobs Foundation, Melanie and Jean E. Salata, JMC MRJ Sorrell Foundation, and United Airlines, Airline Partner to the National Youth Ensembles.*

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WEEK 5

# SCHUMANN & A WORLD PREMIERE

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Wednesday, July 26 at 7 PM | Walk Festival Hall

**Steven Sérpa**                      **Mountain Fado: Fado da montanha (World Premiere)**                      **4'**

Holly Mulcahy, violin  
Adelle Eslinger Runnicles, piano

**Weber**  
(1786–1826)                      **Clarinet Quintet in B-flat Major, Op. 34**                      **28'**

Allegro  
Fantasia. Adagio  
Menuetto  
Rondo. Allegro

Yi Zhao, violin  
Tomoko Iguchi, violin  
Anna Kruger, viola  
Thalia Moore, cello  
José González Granero, clarinet

**R. Schumann**  
(1810–1856)                      **Piano Quintet in E-flat Major, Op. 44**                      **30'**

Allegro brillante  
In modo d'una marcia. Un poco largamente  
Scherzo. Molto vivace  
Allegro ma non troppo

Eunice Keem, violin  
Jennifer Gordon Levin, violin  
Susan Gulkis Assadi, viola  
Judith McIntyre Galecki, cello  
Julie Coucheron, piano

WEEK 5

SPONSORS

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*For Margot Walk*

*with gratitude from the musicians of the Grand Teton Music Festival  
who celebrate her creating an atmosphere for music, creativity and friendship*

Fado (pronounced FAH-du) is a genre of song from Lisbon, Portugal tracing its roots to the early 1800s. The prominent emotion of this genre is “saudade,” a complex combination of love, loss, longing, nostalgia and melancholy. I think musicologist Ellen Gray describes it best in her book *Fado Resounding*: “Saudade exists as a way of being in the present and feeling the past while dreaming for a future.” It’s at this intersection of past, present and future that I composed *Mountain Fado*.

Like any fado, my *Mountain Fado* is influenced by a romance, a place this romance developed and ended, the things I regret, and other things I am grateful for. I spent much of 2016 traveling back and forth between Austin, TX and Jackson, WY because of this relationship. It eventually came to an end, but I grew a lasting love for the Grand Tetons, the National Parks and the Grand Teton Music Festival.

When I was asked to compose a new violin piece to honor Margot

Walk and all she has done for the festival, I was emotionally transported to Jackson Hole in 2016, and Maestro Runnicles’ 10<sup>th</sup> season. Nicola Benedetti performing the Korngold Violin Concerto in Walk Festival Hall was a particular highlight for me. In *Mountain Fado*, I’ve sought to distill my love, loss and nostalgia for Jackson Hole into the lyrical and contemplative song-without-words for violin and piano.

– Steven Sérpa

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Contact Tim Dodge, Director of Development, at 307.732.9952 or [tim@gtmf.org](mailto:tim@gtmf.org) to learn more.



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–Stuart Sugarman & O’Ann Fredstrom

# MAMBO KINGS WITH CAMILLE ZAMORA

Thursday, July 27 at 8 PM | Walk Festival Hall

Richard DeLaney, piano  
 Wilfredo (Freddy) Colón, drums/timbales/bongos  
 John Viavattine, saxophone  
 Tony Padilla, congas  
 Hector Diaz, bass

Camille Zamora, soprano

## **Old World Origins**

1. “Marinera” (Richard DeLaney, USA, 1997)
2. “Romanza” from *Maria la O* (Lecuona, Cuba, 1930)
3. “Tango de la menegilda” from *La gran vía* (Chueca and Valverde, Spain, 1886)

## **Islas Bonitas**

4. “Tres lindas Cubanas” (Castillo, Cuba, 1925)
5. “Cómo fué” (Brito, Cuba, 1953)
6. “Lágrimas negras” (Matamoros, Cuba, 1929)
7. “Caribe” (Michel Camilo, Dominican Republic, 1988)

## **México Lindo y Querido**

8. “Solamente una vez” (Lara, México, 1941)
9. “Perfidia” (Dominguez, México, 1939)
10. “Bésame mucho” (Velázquez, México, 1941)
11. “Sabor a mí” (Carrillo, México, 1959)

## INTERMISSION

## **South American Serenatas**

12. “Azulão” (Ovalle, 1945)
13. “Por una cabeza” (Gardel, Argentina, 1935)
14. “La cumparsita” (Rodríguez, Uruguay, 1916)

## **Chart-toppers from our Melting Pot**

15. “Blue Rondo à la Turk” (Brubeck, USA, 1959)
16. “Day Tripper” (Lennon and Paul McCartney, UK, 1965)
17. “Quién será / Sway” (Ruiz, México, 1953)
18. “Oye como va” (Puente, USA, 1962)

### SPONSORS

This week's concerts sponsored by Nancy & David Donovan  
 Performance sponsored by Susan & Stephen Morriss



What is it about our favorite music that is so transporting? How does something as simple as a song lift us up, enfold us in its harmonies, and spirit us away? That half-remembered love song lyric, a dance tune you can't get out of your head, the lullaby that vibrates in a low hum from a nearby room—these souvenirs-in-sound act as sonic passports, bearing witness to our origins even as they carry us on to new worlds.

In creating this evening's program, I've returned again and again to the idea of music as a journey. Opening with the Mambo Kings' iconic "Marinera" ("Sailor"), we feel the salt air and sea spray on our face. Energized, we sail into 19<sup>th</sup>- and 20<sup>th</sup>-century *Zarzuela* arias—classical works that marry the Olympian vocal virtuosity of grand opera with the fiery dance rhythms of your favorite salsa bar. These arias feature the

Spanish modal scales that were born centuries ago in the minarets of Northern Africa, traveled to the Iberian Peninsula, and merged with gypsy spirit to become *flamenco*.

These works channel what flamenco artists call *duende*, the heightened emotional/spiritual connection that exists in a realm beyond technique—what could loosely be translated as "soul." This is music with quicksilver vacillations between major and minor, *chiaroscuro*, a keen awareness of sorrow in joy, and joy in sorrow. In these melodies, we hear what composer Isaac Albéniz called the essence "of the people, our Spanish people...color, sunlight, flavor of olives...like the carvings in the Alhambra...like the air, like the sun, like the blackbirds, like the nightingales in the gardens..."

From Spain, we journey on to Cuba with the bittersweet melodies

and Afro-Cuban rhythms of Castillo, Duarte, Matamoros and then to Mexico, where we find Álvaro Carrillo and the first lady of Latin song, Consuelo Velázquez. Continuing south, we savor the Brazilian poet-composer Jayme Ovalle's gently rocking "Azulão" ("Blackbird") before soaring over to Argentina and Uruguay for iconic tangos. Our journey carries us home to our great US melting pot, birthplace of Latin icons including the Harlem-born-and-bred Tito Puente, whose "Oye Como Va" catapulted Latin music to worldwide recognition in the 1960s.

It is such a joy to share this music with my beloved brothers, the iconic Mambo Kings, and all of you. We hope you love it as much as we do. ¡Mil gracias y abrazos fuertes a todos!

– Camille Zamora



## MAMBO KINGS

The Mambo Kings, together since 1995, are enjoying great success as Upstate New York's foremost Latin jazz ensemble and have rapidly earned a national reputation for their explosive blend of Afro-Cuban rhythms and jazz improvisation.

Since their orchestral debut in 1997 with the Rochester Philharmonic and conductor Jeff Tyzik, Mambo Kings have appeared at the Bravo! Vail Music Festival and in pops concerts with orchestras in Baltimore, Vancouver, Detroit, Dallas, Naples (FL) and Portland (OR), among many others, performing original compositions and arrangements by pianist Richard DeLaney.

As a quintet, Mambo Kings have appeared as featured soloists at the Xerox Rochester International Jazz

Fest, Music In The Mountains in Durango (CO), the Lewiston (NY) Jazz Fest and the Big Sky Arts Fest in Bozeman, MT. More recently, the 2019 season featured performances with the Alabama Symphony, a sold-out concert at the Grant Park Music Festival in Chicago and a show with the Des Moines Symphony. The band weathered the 2020-21 season with online performances with the Austin, Buffalo and West Michigan Orchestras and a live performance with the Virginia Symphony.

Mambo Kings released their third self-produced recording, *Nostalgia*, in July 2008. *Nostalgia*, along with their previous releases—*Live!* (2005) and *Marinera* (2003)—continues to receive radio airplay throughout North America and Puerto Rico.

**Musical Director Richard DeLaney**, a native of Lima, Peru, has been active as a jazz pianist, arranger and composer in Rochester since earning a master's degree from the Eastman School of Music. He has written and performed music for film, television, the



stage and the concert hall. He has performed with the Rochester Philharmonic and the Rochester Chamber Orchestra, as well as with Paquito D’Rivera, Bobby Sanabria and numerous bandleaders in Rochester. DeLaney joined the piano faculty of the Hochstein School of Music in 1985 and has directed the school’s Jazz Ensemble Program since 2001.

**Percussionist Wilfredo (Freddy) Colón** (drums, timbales, bongos) has performed with Aretha Franklin, Tito Puente, Los Soneros del Barrio, Johnny Rivera, El Cano and Paquito Acosta. He has taught percussion at the Eastman School of Music’s Community Education Division and is much in demand as a percussion clinician in the Rochester area.

**Saxophonist John Viavattine** has been an accomplished woodwind specialist in Rochester for many years. He has toured with the Glenn Miller Orchestra, including a memorable performance in Washington, DC at President Reagan’s 1980 Inaugural Ball. Viavattine

has also performed with Chuck and Gap Mangione, Jeff Tyzik and the Rochester Philharmonic, The Temptations, Ray Charles, Patti Page, Connie Francis, Vic Damone and Lou Rawls.

**Percussionist Tony Padilla** (congas) was born and raised in Rochester. A self-taught percussionist, he began playing at age 12 and has been performing professionally since the age of 14. Padilla has played with such artists as Paquito D’Rivera, Steve Gadd, Peter Erskine, Arturo Sandoval, Jerry González, Lou Gramm, The Maelström Percussion Ensemble and the Rochester Philharmonic.

**Bassist Hector Diaz** has been playing with bands in the Western New York area since the age of 13. He has performed with Ismael Miranda, Héctor Tricoche, “El Cano” Estremera, Paquito Acosta, Zafra Negra, Luisito Rosario, Wendell Rivera and Johnny Rivera.

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WEEK 5



Photo: Liron Amsellem

## CAMILLE ZAMORA

### Vocals

In collaboration with artists ranging from Plácido Domingo to Sting, Camille Zamora has garnered acclaimed for her “dramatic and nuanced” (*The New York Times*) interpretations of repertoire ranging from Mozart to tango. Equally at home in concert, recital and on the operatic stage, Zamora is known for her “dignity and glowing sound” (*The New York Times*) in “luminous, transcendently lyrical” performances (*Opera News*) that “combine gentility and emotional fire” (*The Houston Chronicle*).

This past season featured Zamora’s Kennedy Center debut, performances at the US Capitol with Yo-Yo Ma, concerts of classic tango with Fort Worth Symphony and Florida Orchestra, and five new operatic roles, including a tour de force double-bill of

*La voix humaine* and *I Pagliacci* with Opera Columbus. She also re-created the principal soprano role of Lucia in Hindemith’s *The Long Christmas Dinner* with American Symphony Orchestra at Lincoln Center, the live recording of which topped *The New York Times*’ Classical Playlist and was chosen one of *Opera News*’ Best Recordings of the Year.

Other recent highlights include music of Enrique Granados with Yo-Yo Ma and Cristina Pato in the 2016 documentary film *The Music of Strangers* by Academy Award winner Morgan Neville; the narrated concert *Twin Spirits: Robert and Clara Schumann* with Sting, Nathan Gunn and Joshua Bell at Lincoln Center and LA’s Music Center; and concerts of American Songbook classics by Gershwin, Berlin, Ager and Arlen with Late Show bandleader Jon Batiste in Los Angeles and New York City for the Spring 2016 opening of the new Steinway Hall.

Hailed as a leading interpreter of classical Spanish song by NBC Latino and the Congressional Hispanic Caucus, Zamora has performed and recorded principal roles in *zarzuelas*. Her performances of classical Spanish repertoire have been heard on five continents, in series ranging from Carnegie Hall’s Musical Connections to Zimbabwe’s Harare International Festival.

A graduate of The Juilliard School, Zamora is the co-founder of Sing for Hope, a leading arts nonprofit that mobilizes artists in volunteer service and presents projects — such as NYC’s Sing for Hope Pianos — that make the arts accessible to all.

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





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# A HERO'S LIFE

Friday, July 28 at 7 PM; Saturday, July 29 at 6 PM | Walk Festival Hall

Sir Donald Runnicles, conductor

<b>Webern</b> (1883–1945)	<b><i>Im Sommerwind</i></b>	<b>12'</b>
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<b>Haydn</b> (1732–1809)	<b>Symphony No. 101 in D Major, "The Clock"</b> Adagio–Presto Andante Menuet: Allegretto Vivace	<b>29'</b>
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INTERMISSION

<b>R. Strauss</b> (1864–1949)	<b><i>Ein Heldenleben, Op. 40</i></b>  Madeline Adkins, violin	<b>40'</b>
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WEEK 5

SPONSORS

Maestro Donald Runnicles sponsored by Ari Rifkin, in memory of Leonard Rifkin  
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# ANTON WEBERN

## *Im Sommerwind*

### AT A GLANCE

**Born:** 1883

**Died:** 1945

**Date of Composition:** 1904

**Instrumentation:** *Im Sommerwind* is scored for 3 flutes, 2 oboes, English horn, 4 clarinets, bass clarinet, 2 bassoons, 6 horns, 2 trumpets, timpani, percussion, 2 harps and strings.

When we say something has been “dug up” we’re usually speaking metaphorically, but in the case of *Im Sommerwind* that’s precisely what happened. Webern buried the manuscript of his early orchestral poem, along with other items, in the garden of his house before withdrawing to the village of Mittersill near Salzburg in 1945 as the Russian army advanced on Vienna. It was there that he was shot and killed by an American soldier.

Webern’s daughter-in-law recovered the buried items after the war, among which was the manuscript of *Im Sommerwind*. Given its premiere performance in 1962, 58 years after its composition, the score illustrates just how powerfully the young Webern was influenced by Wagner, in particular the chromatic restlessness of *Tristan und Isolde*. Worlds removed from the crystalline sparseness of his mature works, the lushly tonal piece unfurls itself gently and luxuriantly, rising to a rhapsodic



*Anton Friedrich Wilhelm von Webern, 1912 – Wikipedia*

peak before easing back down to the hushed rapture of its opening.

*Im Sommerwind* (*In the Summer Breeze*) is a paean to nature, inspired by poet-novelist Bruno Wille’s blissful evocation of the

Alpine summertime. “Peace, peace in the lark song, in the waves of wind, in the waves of grass! Unending calm in heaven’s expanse!” reads Wille’s conclusion—sentiments perfectly matched in Webern’s tender, fragrant orchestral setting.

## FRANZ JOSEPH HAYDN

Symphony No. 101 in D Major, “Clock”

## AT A GLANCE

**Born:** 1732**Died:** 1809**Date of Composition:** 1794**Instrumentation:** Symphony No. 101 in D Major is scored for 2 each flutes, oboes, clarinets, bassoons, horns and trumpets; timpani and strings.

To clarify: Joseph Haydn didn't invent the symphony, but without question he is its *éminence grise* and presiding angel. And Haydn wrote a *lot* of symphonies—about 107 all told. Getting to know them all is a daunting challenge, but there's not a dud in the bunch. Most of his earlier symphonies are relatively lightweight affairs, but by the 1780s Haydn had amplified the genre into unprecedented expressivity, scope and depth—a state of affairs not lost on his brilliant young colleague and friend Wolfgang Amadeus Mozart, who was quick to incorporate Haydn's innovations into his own symphonies.

The initial impetus of Haydn's 12 “London” (or “Salomon”) Symphonies was the 1790–death of Nikolaus Esterházy, Haydn's music-loving aristocratic employer since the 1760s. Nikolaus' successor dissolved the court's lavish musical *kapell*, although he kept Haydn on the books. Haydn, then 58 years old, could easily have slipped into



Franz Joseph Haydn, c. 1792 – John Hoppner, Royal Collection

a comfortable retirement thanks to a generous pension, but instead he opted for two extended visits to London, where his music was revered.

The English public made Haydn rich. They also inspired him to write a bevy of glorious late works, in particular those 12 symphonies that were met with boundless enthusiasm and quickly entered the permanent repertory. The 1794 set includes the sublime Symphony No. 101 in D Major, nicknamed the “Clock” after its tick-tock second movement.

The symphony's opening gives no hint of the toboggan ride that awaits. It could be the minor-mode introduction to some gloomy tragic opera, but that's just a ruse: the D Major Presto bounces in like a bunch of frisky kittens and from then on the good times roll. The whimsical second-place Andante introduces that tick-tock idea as accompaniment to a decidedly poker-faced melody, although at times the clock pole-vaults itself up above the tune, while at other times minor-key episodes attempt a bit of gravitas, but to no avail. The whole thing is just too good-natured for that.



Haydn used to complain that he wished somebody would invent a new minuet. That's kind of funny coming from a guy who had something fresh to offer with every minuet that he wrote. The "Clock" minuet has a swirling swagger about it, neither courtly nor folk-like, and holds the distinction of being the longest minuet in Haydn's late symphonies. (Its Trio is just a little bit weird, i.e., vintage Haydn.) Then comes the Vivace finale and a jaw-dropping *tour de force* as Haydn takes on the challenge of writing a rondo with *only one theme throughout*—a potentially deadly undertaking given a rondo's built-in repetitiveness. Of course Haydn pulls it off with effortless élan, even tossing in a breezy little fugue for good measure.

Haydn could have stayed in England permanently, but he opted to return home to Vienna in 1795. Over the next decade he gifted posterity with the two oratorios *The Creation* and *The Seasons*, his final series of masses, his late string quartets, and even the superb Austrian (now German) national anthem. But he never wrote another symphony. Perhaps he knew that it was time to pass on the torch to younger creators such as Beethoven, who had written the first six of his nine epochal symphonies by the time Haydn went to his rest in 1809, honored and celebrated for a lifetime of superlative musical achievement.



Richard Strauss, 1904 – photo: Joseph Gaylord Gessford

## RICHARD STRAUSS

### *Ein Heldenleben*, Op. 40 (*A Hero's Life*)

#### AT A GLANCE

**Born:** 1864

**Died:** 1949

**Date of Composition:** 1898

**Instrumentation:** *Ein Heldenleben*, Op. 40 is scored for 3 flutes, piccolo, 4 oboes (4<sup>th</sup> doubling English horn), 2 clarinets, E-flat clarinet, bass clarinet, 3 bassoons, contrabassoon, 8 horns, 5 trumpets, 3 trombones, tenor tuba, bass tuba, timpani, percussion, 2 harps and strings including a prominent solo violin part.

Composers' lives are by and large neither dramatic nor heroic. Richard Wagner might have provided biographers with abundant

colorful (and repulsive) fodder, but most composers spend their lives cocooned in their own heads, hunched over their writing tables or glued to their pianos. Richard Strauss was as sedentary as any; neither his life nor his personality was even remotely heroic. And yet his 1898 tone poem *A Hero's Life* is quasi-autobiographical, unlikely though that may seem. There are no dragons to be slain here, merely carping critics; no deathless and/or doomed love affair, just a sweet-sour portrait of the missus. The heroism, such as it is, must be understood as personal, private and very much located squarely in Strauss' own imagination.

**Ein Heldenleben, Op. 40  
(A Hero's Life)**

CONTINUED

Which isn't to say that the work is insipid or unconvincing; it is anything but. Judging from the testosterone-laced opening section, one might even view Strauss as a veritable Errol Flynn. But the second section reveals a different state of affairs, as a series of finger-wagging and nanny-disapproval gestures make clear that Strauss had a big pile of bones to pick with the critical commentariat. (Strauss actually had a better time of it than most with the critics, but sour grapes are sour grapes.)

The portrait of Frau Strauss that follows is backhanded, to say the least. Strauss had told Romain Rolland that she was "very complex, very feminine, a little perverse, a little coquettish, never like herself, at every minute different from how she had been the moment before." According to this score she would appear to have communicated mostly by tirade, answered by meek burbles from her cringing husband. That's not to say there's no love there—there is—but on the whole the overall image is of a Walter Mitty type being slung about by an assertive spouse.

Fortunately, our hero is not altogether a milquetoast. A battle passage reveals much sterner

stuff—so much so that its blustering excesses and frank dissonances caused consternation at the time. Alas, at his moment of highest triumph, the critics resume their carping, in answer to which our much-maligned hero presents an assortment of self-defending quotes from his earlier tone poems, including *Don Juan*, *Thus Spake Zarathustra*, *Don Quixote* and *Death and Transfiguration*. But it's no soap; the critics are neither impressed nor amused. Thus our hero retreats to the privacy of his sanctuary, where even his laser-tongued wife becomes more consoler than prosecuting attorney. From this we may conclude that even an armchair hero deserves a happy, or at least peaceful, ending.

WEEK 5

SEASON  
62  
2023

GRAND TETON MUSIC FESTIVAL

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If you love our 62<sup>nd</sup> Season artwork, check out our online store, featuring travel mugs, water bottles, tote bags, aprons, notebooks, posters and more! GTMF receives 10% of each item purchased to support the Festival's artistic, education and community engagement programs.

Our 2023 Season artwork, entitled "Quiet Evening," 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)



**Violin**

**Madeline Adkins**  
**Eunice Keem**  
 Ami Campbell  
 Diego Campos  
 Mary Corbett  
 Bruno Eicher  
 Lois Finkel  
 Laura Ha  
 MuChen Hsieh  
 Ling Ling Huang  
 Tomoko Iguchi  
 Rebekah Johnson  
 Karen Whitson Kinzie  
 Heather Kurzbauer  
 Dimitri Lazarescu  
 Jennifer Gordon Levin  
 Jessica Mathaes  
 Holly Mulcahy  
 Patrick Neal  
 Jennifer Ross  
 Sarah Schwartz  
 Barbara Scowcroft  
 Carolyn Semes  
 Maria Semes  
 Olga Shpitko  
 Ikuko Takahashi  
 Anne-Marie Terranova  
 Yi Zhao

**Viola**

**Susan Gulkis Assadi**  
 Martin Andersen  
 Zachary Collins  
 Lucina Horner Cosby  
 Chiara Kingsley Dieguez  
 Caroline Gilbert  
 Allyson Goodman  
 Anna Kruger  
 Abhijit Sengupta  
 Madeline Sharp  
 Kayla Williams

**Cello**

**Daniel Laufer**  
 Gregory Clinton  
 Kari Jane Docter  
 Judith McIntyre Galecki  
 Deborah Nitka Hicks  
 Jennifer Humphreys  
 Steven Laven  
 David Mollenauer  
 Thalia Moore  
 Julia Sengupta

**Bass**

**Jeffrey Kail**  
*Sponsored by  
 Beedee Ladd*  
 Robert Barney  
 Fred Bretschger  
 Gordon Hill  
 Corbin Johnston  
 Joseph Lescher  
 Brandon Mason  
 Robert Stiles

**Flute**

**Mercedes Smith**  
*Sponsored by  
 O'Ann Fredstrom &  
 Stuart Sugarman*  
 Judy Dines  
 Alice Kogan Weinreb

**Piccolo**

Stephanie C. Mortimore

**Oboe**

**Zachary Boeding**  
 Tamara Benitez Winston  
 Lissa Stolz

**English Horn**

Martin Schuring

**Clarinet**

**Jose Gonzalez Granero**  
*Sponsored by Barbara &  
 Stan Trachtenberg*  
 Marci Gurnow  
 Stephanie Key  
 Thomas LeGrand

**E-flat Clarinet**

Thomas LeGrand

**Bass Clarinet**

Lee Livengood

**Bassoon**

**Sue Heineman**  
 Sharon Kuster  
 Juan de Gomar

**Contrabassoon**

Steven Braunstein

**Horn**

**Gail Williams**  
 Shelby Nugent, asst.  
 Adam Unsworth  
 Nancy Goodearl  
 Robert Lauver  
 Karl Pituch  
 Gavin Reed  
 Edmund Rollett  
 Josh Phillips

**Trumpet**

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

**Trombone**

**Craig Mulcahy**  
 Ryan Miller

**Bass Trombone**

Jared Rodin

**Tenor Tuba**

Jay Evans

**Tuba**

**John DiCesare**

**Timpani**

**Erich Rieppel**

**Percussion**

**Richard Brown**  
 John Kinzie  
 Brian Prechtl  
 Wiley Arnold Sykes

**Harp**

**Allegra Lilly**  
 Anne Preucil Lewellen

**Librarian**

**Robert Stiles**

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PIANIST

**GEORGE LI**

VOCALISTS

**ASHLEY TÁMAR DAVIS**

**BOB LUNA**

**CLAYTON MABIN**

**EVELYN RUBIO**

**KHIARA SHERMAN**

CONDUCTOR

**STÉPHANE DENÈVE**

PIANIST

**MARC-ANDRÉ HAMELIN**

# WEEK 6

**Sunday Matinee Piano Recital:**

**George Li**

JULY 30 AT 3 PM

**Chamber Music Series:**

**Mozart & Brahms**

AUGUST 2 AT 7 PM

**Gateway Series:**

**Celebration – The Music of Motown**

AUGUST 3 AT 8 PM

**Festival Orchestra:**

**Ravel & Prokofiev**

AUGUST 4 AT 7 PM

AUGUST 5 AT 6 PM

**This week's concerts sponsored by**

**Barbara & Pat McCelvey**

**Marc-André Hamelin**



# GEORGE LI

Sunday, July 30 at 3 PM | Walk Festival Hall

George Li, piano

<b>R. Schumann</b> (1810–1856)	<b>Arabeske in C Major, Op. 18</b>	<b>8'</b>
<b>R. Schumann</b>	<b>Davidsbündlertänze, Op. 6</b>	<b>35'</b>
	I. Lebhaft	
	II. Innig	
	III. Etwas hahnbüchen–Mit Humor	
	IV. Ungeduldig	
	V. Einfach	
	VI. Sehr rasch	
	VII. Nicht schnell	
	VIII. Frisch	
	IX. Lebhaft	
	X. Balladenmäßig, sehr rasch	
	XI. Einfach	
	XII. Mit Humor	
	XIII. Wild und lustig	
	XIV. Zart und singend	
	XV. Frisch	
	XVI. Mit gutem Humor	
	XVII. Wie aus der Ferne	
	XVIII. Nicht schnell	

INTERMISSION

<b>Ravel</b> (1875–1937)	<b>Valses nobles et sentimentales</b>	<b>16'</b>
	I. Modéré	
	II. Assez lent	
	III. Modéré	
	IV. Assez animé	
	V. Presque lent	
	VI. Assez vif	
	VII. Moins vif	
	VIII. Épilogue	
<b>Stravinsky</b> (1882–1971)	<b>Trois mouvements de Petrouchka</b>	<b>17'</b>
	I. <i>Danse russe</i>	
	II. <i>Chez Pétrouchka</i>	
	III. <i>La semaine grasse</i>	

SPONSORS

This week's concerts sponsored by Barbara & Pat McCelvey



## GEORGE LI

Piano

Praised by *The Washington Post* for combining “staggering technical prowess, a sense of command and depth of expression,” pianist George Li possesses an effortless grace, poised authority, and brilliant virtuosity far beyond his years. Since winning the Silver Medal at the 2015 International Tchaikovsky Competition, Li has rapidly established a major international reputation and performs regularly with some of the world’s leading orchestras and conductors.

Highlights for the 2022-23 season include concerto engagements with The Cleveland Orchestra in Miami; with Dallas, Detroit, Kansas City, New Jersey, Indianapolis, Portland (ME), Arkansas, Pacific, Fairfax, and Modesto Symphonies; and with the Orchestre Philharmonique Royal de Liège in Belgium. In recital,

Li returns to Carnegie Hall and appears in El Cajon, Santa Rosa, and Carmel (CA), Richmond (VA), New Orleans (LA), Rochester (NY), Middlebury (IN), Williamstown (MA) and Chapel Hill (NC).

His eight-concert tour of Germany with the Moscow Philharmonic Orchestra included performances at the Berlin Philharmonie, Philharmonie am Gasteig Munich and the Liederhalle Stuttgart. He frequently appears with Valery Gergiev and the Mariinsky Orchestra, including performances at the Paris Philharmonie, Luxembourg Philharmonie, New York’s Brooklyn Academy of Music, Grafenegg Festival and in various venues throughout Russia.

In recital, Li has previously performed at venues including Carnegie Hall, Davies Hall in San Francisco, Symphony Center in Chicago, the Mariinsky Theatre, Elbphilharmonie, Munich’s Gasteig, the Louvre, Seoul Arts Center, Tokyo’s Asahi Hall and Musashino Hall, NCPA Beijing, Shanghai Poly Theater, and Amici della Musica Firenze, as well as appearances at major festivals including the Edinburgh International Festival, Verbier Festival, Ravinia Festival, Festival de Pâques in Aix-en-Provence Festival, and Montreux Festival.

Li is an exclusive Warner Classics recording artist, with his debut recital album released in October 2017, which was recorded live from the Mariinsky. His second recording for the label features Liszt solo works and Tchaikovsky Piano Concerto No. 1, which was recorded live with Vasily Petrenko and the London Philharmonic and was released in October 2019.

Li gave his first public performance at Boston’s Steinway Hall at the age of 10, and in 2011 performed for President Obama at the White House in an evening honoring Chancellor Angela Merkel. Among Li’s many prizes, he was the recipient of the 2016 Avery Fisher Career Grant, a recipient of the 2012 Gilmore Young Artist Award and the First Prize winner of the 2010 Young Concert Artists International Auditions. He is currently pursuing an Artist Diploma at the New England Conservatory, continuing to work with Wha Kyung Byun. When not playing piano, Li is an avid reader and photographer, as well as a sports fanatic.

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



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# MOZART & BRAHMS

PRESENTED BY JACKSON HOLE JEWELRY CO.

Wednesday, August 2 at 7 PM | Walk Festival Hall

<p><b>Brahms</b> (1833–1897)</p>	<p><b>String Quartet in C minor, Op. 51 No. 1</b> Allegro Romanze. Poco adagio Allegretto molto moderato e comodo Allegro</p> <p>Madeline Adkins, violin Marta Krechkovsky, violin Chiara Kingsley Dieguez, viola Daniel Laufer, cello</p>	<p><b>32'</b></p>
<p><b>Caplet</b> (1878–1925)</p>	<p><b>Conte fantastique</b> Laura Ha, violin Ling Ling Huang, violin Caroline Gilbert, viola Jennifer Humphreys, cello Allegra Lilly, harp</p>	<p><b>17'</b></p>
<p><b>W.A. Mozart</b> (1756–1791)</p>	<p><b>Divertimento in D Major, K. 251</b> Allegro molto Menuetto Andantino Menuetto. Tema con variazioni Rondo. Allegro assai Marcia alla francese</p> <p>Zachary Boeding, oboe Gail Williams, horn Adam Unsworth, horn Maria Semes, violin Annie Kuan-Yu Chen, violin Philippe Chao, viola Andrew Raciti, bass</p>	<p><b>26'</b></p>

<p>SPONSORS</p>	<p>This week's concerts sponsored by Barbara &amp; Pat McCelvey GTMF's Chamber Music Series sponsored by Peter Benoliel &amp; Willo Carey Program sponsored by Paul Von Gontard GTMF's Presenting Corporate Sponsor for the Chamber Music Series is Jackson Hole Jewelry Co.</p>
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# CELEBRATION – THE MUSIC OF MOTOWN

Thursday, August 3 at 8 PM | Walk Festival Hall

<p>Sharon Montgomery, emcee</p>	<p><b>Vocalists:</b>                  Ashley Tamar Davis                  Bob Luna                  Clayton Mabin                  Evelyn Rubio                  Khiara Sherman</p>
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<p><b>Brian Holland/Lamont Dozier</b> (arr. Bill Murrell)</p>	<p><b>“Heat Wave”</b></p>
<p><b>Smokey Robinson</b> (arr. Tommy Peters)</p>	<p><b>“My Guy”</b></p>
<p><b>Smokey Robinson/Ronald White</b> (arr. Jim Kessler)</p>	<p><b>“My Girl”</b></p>
<p><b>Nicholas Ashford/Valerie Simpson</b> (arr. Brady Lanier)</p>	<p><b>“Ain’t No Mountain High Enough”</b></p>
<p><b>Eddie Holland/Brian Holland/Lamont Dozier</b> (arr. Samuel E. Jackson)</p>	<p><b>The Supremes Medley</b>                  “Baby Love”                  “Come See About Me”                  “You Can’t Hurry Love”                  “Stop! In the Name of Love”</p>
<p><b>Bob Crewe/Bob Gaudio</b> (arr. Brady Lanier)</p>	<p><b>“Can’t Take My Eyes Off of You”</b></p>
<p><b>Lila Mae Hardaway/Lee Garrett/Stevie Wonder</b> (arr. Kent Ashcraft)</p>	<p><b>“Signed, Sealed, Delivered (I’m Yours)”</b></p>
<p><b>Jim Weatherly</b> (arr. Kent Ashcraft)</p>	<p><b>“Midnight Train to Georgia”</b></p>
<p><b>Eddie Holland/Brian Holland/Lamont Dozier</b> (arr. Malcolm Harris)</p>	<p><b>Four Tops Medley</b>                  “Reach Out (I’ll Be There)”                  “I Can’t Help Myself (Sugar Pie Honey Bunch)”</p>

WEEK 6

<p>SPONSORS</p>	<p>This week’s concerts sponsored by Barbara &amp; Pat McCelvey                  GTMF’s Corporate Partner for this program is Graham Faupel Mendenhall &amp; Associates</p>
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**Richard Brown Band:**

Johnny Gonzales, alto saxophone  
Shelley Yoelin, tenor saxophone  
Gary Weldon, trumpet and harmonica  
Nick Warmuth, trombone  
Pam Phillips, piano

Tommy Peters, guitar  
Rankin Peters, bass  
Richard Brown, drums  
Wiley Sykes, percussion

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**Norman Whitfield/Barrett Strong**      **"I Heard It Through the Grapevine"**  
(arr. Bill Murrell)

**Jim Weatherly**      **"Neither One of Us (Wants to Be the First to Say Goodbye)"**  
(arr. Bill Murrell)

**William Stevenson/Marvin Gaye**      **"Dancing in the Street"**  
(arr. Kent Ashcraft)

**Norman Whitfield/Barrett Strong**      **"Just My Imagination"**  
(arr. Brady Lanier)

**Stevie Wonder**      **"Superstition"**  
(arr. Bill Murrell)

**Eddie Holland/Brian Holland/  
Lamont Dozier**      **"How Sweet It Is"**  
(arr. Bill Murrell)

**Tony McCauley and Michael D'Abo**      **"Build Me Up Buttercup"**  
(arr. Cody Garrett)

***The Jackson 5 Medley***

**Freddy Perren/Al Mizell/  
Deke Richards/Berry Gordy Jr.**      "I Want You Back"

**Al West/Hal Davis/Willie Hutch/  
Berry Gordy Jr.**      "I'll Be There"

**Freddy Perren/Al Mizell/Deke Richards/  
Berry Gordy Jr.**      "ABC"

(arr. Brady Lanier)

**Robert Bell/Claydes Smith/George Brown**      **"Celebration"**  
(arr. Bill Murrell)

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## ASHLEY TÁMAR DAVIS

### Vocals

Ashley Tamar Davis, author and powerhouse contemporary vocalist versed in opera, jazz, musical theatre and beyond, is known as the muse and protégé of Prince by gaining notoriety for co-writing their GRAMMY®-nominated duet, “Beautiful, Loved, and Blessed” (“3121”/Universal Republic). Davis is currently on tour with the Stewart Copeland Orchestra as well as a featured soloist on the upcoming album (June 2023). Davis has graced the Walt Disney Hall stage with the Los Angeles Philharmonic, performed as Chief Linda in the BET+ sitcom “BRUH” and received rave reviews in the Broadway classic, *Ain’t Misbehavin’*.

Davis carries the trojan torch as an alum of University of Southern California’s Thornton School of Music and is the author of an edutainment book and workbook for aspiring artists: “100 Things to Know as an Independent Music Artist.” In August 2021, Davis released her fourth independent album, “My Name is Ashley,” featuring Jason Moran, Mark Kelly, MonoNeon, Eric Harland and Jellybean Johnson (to name a few) as a follow-up to her previously independently released albums: “My Name is Tamar” and “I Am the Storm” via her company Syren Music Group, now known as Syren Entertainment + Media Group.

With recent performances on NBC’s “The Voice: Season X,” Davis was recently nominated for Best Featured Actress in the critically acclaimed Broadway film “A Night with Janis Joplin,” which can now be streamed worldwide on BroadwayHD.com.

**[AshleyTamar.com](http://AshleyTamar.com)**





## BOB LUNA

### Vocals

Bob Luna is a native Houstonian, born in Brownsville, Texas, but raised in Houston. He wears quite a few hats. His musical career started when he was a sixth-grade student performing with the Houston Grand Opera as a member of the Singing Boys of Houston, partaking in an all-French production of *Persephone*, with guest host Yvette Mimieux. At Strake Jesuit Preparatory High School, Luna became the first sophomore to get a leading role (historically given to seniors) when he played Jesus Christ in the musical *Godspell*. He decided to stay in Houston and attend the University of Houston, studying Petroleum Land Management, soon to find out that the corporate world was not his calling. Fitness then became his next choice. Luna became a fitness instructor and personal

trainer (he has over 30+ years in the fitness industry). Soon thereafter, he decided to join a talent agency and pursue acting and modeling in videos and commercials, appealing to the Hispanic and non-Hispanic markets.

In 1993, Bob Luna met his partner, Jeff Gale (a restaurant entrepreneur), and soon became involved in the business, currently with 12 restaurants. In 2008 he ventured into the retail business, in Galveston, Texas. His retail store is called Luna Home & Gifts. Prior to that, in 2006 he joined the Richard Brown Orchestra, and the rest is history. His true passion is entertaining and bringing smiles and adoring his Briard dogs.



## CLAYTON MABIN

### Vocals

Clayton Mabin has been singing professionally since the age of 11 when he was a member of his church choir. In 2005, he was the runner up in the TV show competition “Give Me the Mic,” and he began singing with The Bayou Funk Experiment after several local bands reached out to hire him. Mabin has brought his versatile style to various Houston bands, including the Ziggy Band. He joined the Richard Brown Orchestra in 2012 where his performances of the music of Michael Jackson, Prince and Stevie Wonder has had an impact on the RBO’S vast repertoire. His smooth style and dynamic personality make him a valued and appreciated member of RBO.

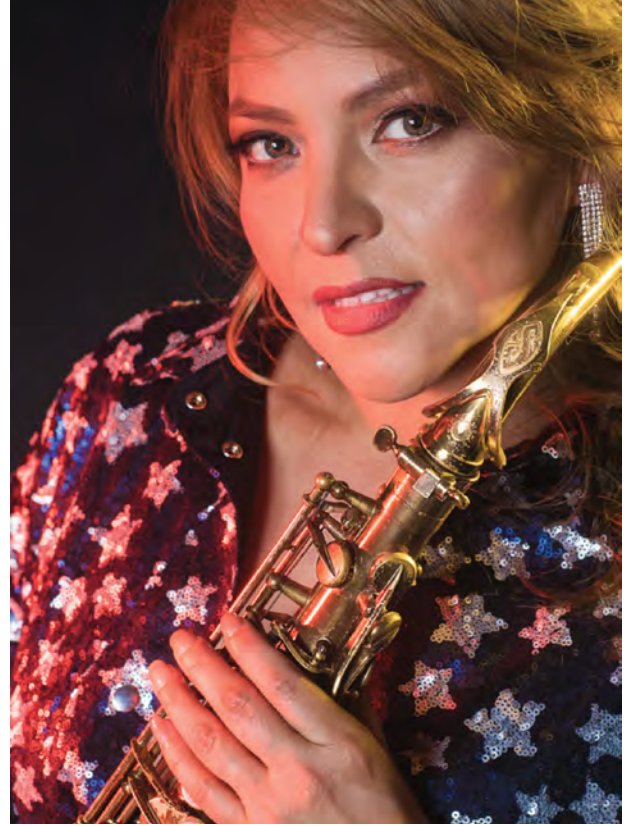




## SHARON MONTGOMERY

**Emcee**

In over four decades as a professional singer, Sharon Montgomery has done it all—from fantastic cabaret rooms around the world like the Cafe Carlyle and the Oak Room at the Algonquin in Manhattan, the Plaza court at the Ritz in London, the Venetian Room at the Fairmont in San Francisco, to cool jazz festivals in Newport, Den Hague, Nice, Rome and Carnegie Hall, to sold-out performances with symphonies across the US. But some of her favorite performances have been her 15 past appearances at the Grand Teton Music Festival and numerous local events, where she has been blessed to make lifelong friends in the Jackson/Wilson area. She is so happy to be able to help celebrate Richard Brown's 45 years with the Festival by returning as the emcee of his fun and fabulous tribute to Motown!



## EVELYN RUBIO

**Vocals**

As a young girl in Mexico City, Evelyn Rubio appeared in lead children's television programs where she performed as a singer, dancer, actor and later came to musical theater where she toured as the lead role (Mary Magdalene) in a Canadian production of *Jesus Christ Superstar*. Following that, she left the stage and toured with a rock band in Mexico, honing her skills on the sax. She then moved to Houston, TX, where Calvin Owens offered her a five-year, five-CD record deal with his Sawdust Alley Record Label. From there, she began recording and performing as a front-person vocalist and sax soloist with his 18-piece orchestra. Rubio recently recorded a new album called "Crossing Borders."

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



## KHIARA SHERMAN

### Vocals

Khiara Sherman is a Houston-based Bahamian artist. In 2009 she won Miss Universe Bahamas and competed in the 2009 Miss Universe pageant. She is a versatile singer/songwriter/entertainer who uses music to express her feelings, thoughts and charisma and infuses R&B, Pop, Soul, Dance, Electropop, Caribbean and African music into her songs. Sherman was a finalist in the singing reality show, *Born to Diva*, which aired on VH1 in 2003. She has been featured on Bahamian and American artists' albums as a background vocalist and has performed in the US, Europe and Caribbean as a lead vocalist.

In 2014 Sherman released two pop/dance singles called "Are You the One" and "Everybody Jump."

She is the featured artist and songwriter for her 2015 debut soca release, "Fly Away with Me," which has been featured in numerous commercials promoting the Bahamas. While Sherman has many single releases that remain on radio rotation throughout the Caribbean, in 2020 she released her first album called "Khiara."



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# RAVEL & PROKOFIEV

Friday, August 4 at 7 PM; Saturday, August 5 at 6 PM | Walk Festival Hall

Stéphane Denève, conductor	Marc-André Hamelin, piano
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<b>Jennifer Higdon</b> (b. 1962)	<b><i>blue cathedral</i></b>	<b>11'</b>
<b>Ravel</b> (1875–1937)	<b>Concerto for Piano in D Major, “Left Hand”</b>	<b>19'</b>

INTERMISSION

<b>Prokofiev</b> (1891–1953)	<b>Romeo and Juliet: Suite</b> <i>The Montagues and Capulets</i> Minuet <i>Juliet the Child</i> <i>Masks</i> <i>Romeo and Juliet</i> <i>Friar Laurence</i> <i>The Death of Tybalt</i> <i>Romeo at Juliet’s Tomb</i> <i>Juliet’s Death</i>	<b>40'</b>
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WEEK 6

<b>SPONSORS</b>	<p>Festival Orchestra sponsored by Marge Ordway                  This week’s concerts sponsored by Barbara &amp; Pat McCelvey                  Guest Artist Marc-André Hamelin sponsored by Louise &amp; Ralph Haberfeld                  Guest Conductor Stéphane Denève sponsored by Suzanne Jin Mesinoglu &amp; Ahmet Mesinoglu                  Program sponsored by Jayne &amp; Al Hilde, Jr.</p>
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# JENNIFER HIGDON

## *blue cathedral*

### AT A GLANCE

**Born:** 1962

**Date of Composition:** 1999

**Instrumentation:** *blue cathedral* is scored for 2 each flutes, oboes, clarinets and bassoons; 4 horns, 3 trumpets, 3 trombones, tuba, harp, celesta, timpani, percussion and strings.

“I found myself imagining a journey through a glass cathedral in the sky,” writes Jennifer Higdon of her frequently-performed *blue cathedral*, a meditation on our journey through life and death. “In my mind’s eye the listener would enter from the back of the sanctuary, floating along the corridor amongst giant crystal pillars, moving in a contemplative stance. The stained glass windows’ figures would start moving with song, singing a heavenly music.”

*blue cathedral* came into being as the result of a 1999 commission by the Curtis Institute of Music, where Higdon taught at the time, for an orchestral work to commemorate its 75<sup>th</sup> anniversary. “The recent loss of my younger brother, Andrew Blue, made me reflect on the amazing journeys that we all make in our lives, crossing paths with so many individuals singularly and collectively, learning and growing each step of the way,” Higdon remembers.

Shimmering light and magical rapture permeate *blue cathedral*, which takes us on a gradually



*Jennifer Higdon – photo: J.D. Scott*

ascending journey from a peaceful, bell-tinged opening to a gently bustling peak, followed by a gradual return to hushed euphoria, the whole threaded through with ruminative instrumental solos—particularly in clarinet (representing

Andrew) and flute (Jennifer). “This piece represents the expression of the individual and the group,” writes Higdon, “our inner travels and the places our souls carry us, the lessons we learn, and the growth we experience.”

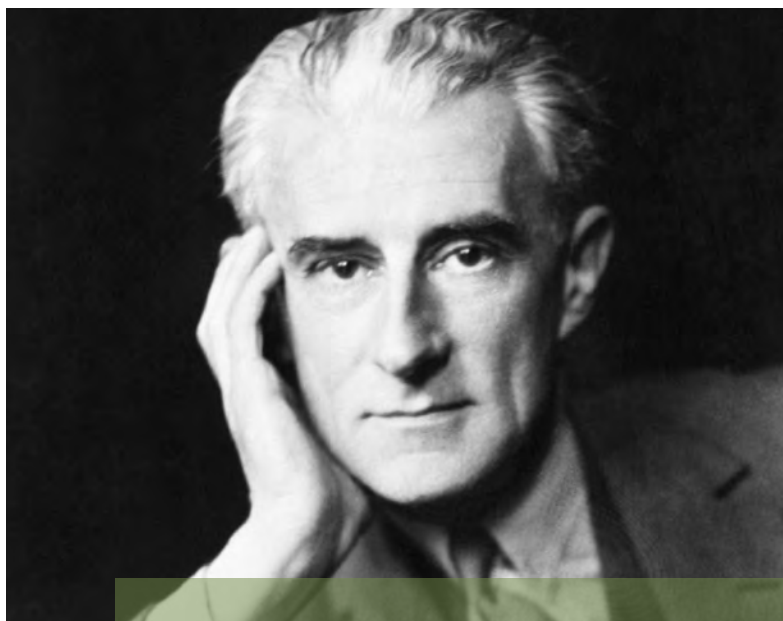
## MAURICE RAVEL

## Concerto for Piano in D Major, "Left Hand"

## AT A GLANCE

**Born:** 1875**Died:** 1937**Date of Composition:** 1930

**Instrumentation:** Concerto for Piano in D Major, "Left Hand" is scored for 2 flutes, piccolo, 2 oboes, English horn, piccolo clarinet in E-flat, 2 clarinets, bass clarinet, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion, harp, strings and solo piano.



*Maurice Ravel, c. 1915 - Bettmann Archive*

In January 1928, shortly after having arrived in New York for a four-month tour, Ravel spoke to critic Olin Downes about his fascination with American jazz: "I think you know that I admire enormously and hold in high esteem—doubtless more still than most American composers—your jazz. But...my musical mode remains obviously French, even to the last informed listener."

Which could well serve as the pitch-perfect description of Concerto for Piano in D Major, "Left Hand"—unmistakably, manifestly and gloriously French, but sprinkled with a *souçon* of American jazz. (The same holds true of the two-handed Piano Concerto in G that Ravel was writing concurrently.) But why is it written for left hand only? That's due to its commission from Austrian pianist Paul Wittgenstein, whose right arm had been

amputated after he was shot in the elbow during World War I. Having survived not only that devastating injury but also years of incarceration in a Russian prisoner-of-war camp, Wittgenstein was determined to reboot his concert career despite his disability.

He had money, enough to lavish commissions on a bevy of composers for works specifically tailored for the left hand. In addition to Ravel the recipients included Paul Hindemith, Sergei Prokofiev, Richard Strauss, Erich Wolfgang Korngold and Benjamin Britten along with a number of lesser lights. Wittgenstein was not, however,

the most amiable or amenable of dedicatees. Fundamentally conservative in his tastes, he disliked most of the works that were written for him, going so far as to reject Prokofiev's Fourth Piano Concerto: "Thank you very much, but I don't understand a single note of it and shall not play it." Thus we shouldn't be too surprised to discover that his reaction to Ravel's Concerto was decidedly cool: "What's with the jazz-infused rhythms and harmonies? This is classical music. And this long piano solo as my entrance? If I'd wanted to play without the orchestra, I wouldn't have commissioned a concerto!"



Wittgenstein went on to incur Ravel's sputtering wrath when, in an early performance, he rewrote parts of the score and juiced up some of the piano writing. He eventually consented to play the piece as Ravel had written it, and to his credit, came to recognize it for the masterpiece that it is. How he could have ever so misjudged the piece remains one of music history's imponderables, but such concerns fade to insignificance in the face of such superbly constructed, powerful and unexpectedly melancholic music.

The concerto's single movement is cast in three large sections, approximately slow-fast-slow. The brooding, quasi-atonal opening rises to a spectacular climax that introduces the soloist in a stately sarabande-like main theme, eventually taken up by the full orchestra. That gradually heats up into the jaunty, jazz-infused central march, which struts happily along before the main theme returns in a majestic affirmation. A swirling cadenza leads to a brief quick-step reprise of the central march, ending the concerto in a technicolor blaze.

*Nota bene:* some pianists have considered playing the concerto with both hands, especially in venues where they won't be seen, such as radio or recordings. Although even so august a figure as Alfred Cortot was an advocate of the idea, posterity has come down quite strongly in favor of Ravel's original left-hand layout.



*Sergei Prokofiev in New York, 1918 - Library of Congress*

## SERGEI PROKOFIEV

### *Suite from Romeo and Juliet*

#### AT A GLANCE

**Born:** 1891

**Died:** 1953

**Date of Composition:** 1934–1940

**Instrumentation:** *Romeo and Juliet* is scored for 2 flutes, piccolo, 2 oboes, English horn, 2 clarinets, bass clarinet, tenor saxophone, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion, harp, celesta, piano and strings.

On January 28, 1936 an anonymous editorial appeared in *Pravda* under the ominous title of

“Muddle Instead of Music.” A horrifying diatribe against musical modernism—much of it in response to Dmitri Shostakovich’s racy *Lady Macbeth of the Mtsensk District*—it included a truly ominous phrase: “This game can only end badly.”

Either Joseph Stalin himself wrote the article or supervised its composition, but whatever the original source, “Muddle” stands as one of the most terrifying threats in the history of Western music. Even if the composer most directly impacted was Shostakovich, the article’s icy thrust reached far. Numerous Soviet writers, directors,

**Suite from *Romeo and Juliet***

## CONTINUED

choreographers and composers shivered in its arctic blast. Among those was Adrian Piotrovsky, the original writer of the synopsis for Sergei Prokofiev's ballet *Romeo and Juliet*. Although Prokofiev had completed his first version of the score as early as September 1935, controversies and staffing overhauls at the Bolshoi Ballet, followed by "Muddle," meant that the first performance of the complete ballet had to wait until 1940—but even then the choreographer made massive changes to Prokofiev's score.

It's hard to think of *Romeo and Juliet* as ever having been controversial; nowadays it seems a natural companion to the beloved Tchaikovsky ballets *The Nutcracker*, *Swan Lake* and *Sleeping Beauty*.

Like those Tchaikovsky evergreens, *Romeo and Juliet* has enjoyed a second life in orchestral excerpts, either freely drawn from the score or Prokofiev's own three suites, not to mention his Op. 75 set for solo piano. (The earliest recording dates from 1938 with Sergei Prokofiev himself conducting the Moscow Symphony Orchestra in the second suite.)

Prokofiev may have been the *enfant terrible* of Russian-then-Soviet music in his early days, but by the 1930s he had mellowed considerably, allowing the compassionate and lyrical side of his compositional nature to shine through. He was still more than capable of blowing the roof off the hall with orchestral and pianistic pyrotechnics, but in *Romeo and Juliet* he displays a tenderness that might surprise those expecting nonstop hot licks. In fact, this is one of the most passionate and

romantic scores in all ballet, permeated with a palpable love for its characters. (Trivia: Prokofiev's original version trifled with Shakespeare and actually gave the lovers a happy ending, his rationale being that it's a ballet and dead people can't dance. The public uproar that ensued was so furious that Prokofiev backed off. In his revision *Romeo and Juliet* die as Shakespeare intended them to do, rather than dance off into the sunset.)

Stéphane Denève's selections from Prokofiev's three suites closely follow Shakespeare's play, so the listener should have no difficulty following along the timeless tale—the street brawl, the Capulets' ball where Romeo first meets Juliet, the balcony scene, Friar Laurence, Tybalt and Mercutio's duel, and the tragic concluding tomb scene.





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Photo: Andrew Bogard

## JENNIFER HIGDON

Composer

Jennifer Higdon is one of America's most acclaimed figures in contemporary classical music, receiving the 2010 Pulitzer Prize in Music for her Violin Concerto, a 2010 GRAMMY® for her Percussion Concerto, a 2018 GRAMMY for her Viola Concerto and a 2020 GRAMMY for her Harp Concerto. In 2018, Higdon received the prestigious Nemmers Prize from Northwestern University, which is awarded to contemporary classical composers of exceptional achievement who have significantly influenced the field of composition. Most recently, she was inducted into the American Academy of Arts and Letters. Higdon enjoys several hundred performances a year of her works, and *blue cathedral* is today's most performed contemporary orchestral work, with more

than 700 performances worldwide. Her works have been recorded on more than 60 CDs. Higdon's first opera, *Cold Mountain*, won the International Opera Award for Best World Premiere and the opera recording was nominated for two GRAMMY awards. Her music is published exclusively by Lawdon Press.

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





## STÉPHANE DENÈVE

### Conductor

Stéphane Denève is Music Director of the St. Louis Symphony Orchestra, Artistic Director of the New World Symphony, and will also be Principal Guest Conductor of the Netherlands Radio Philharmonic beginning in 2023. He recently concluded terms as Principal Guest Conductor of The Philadelphia Orchestra and Music Director of the Brussels Philharmonic, and 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.

Denève's recent and upcoming engagements include appearances with the Royal Concertgebouw Orchestra, NHK Symphony Orchestra, Orchestra Sinfonica dell'Accademia Nazionale di Santa Cecilia, Bavarian Radio Symphony Orchestra, Royal Stockholm Philharmonic Orchestra (with whom he conducted the 2020 Nobel Prize concert), Orchestre National de France, Czech Philharmonic, NDR Elbphilharmonie Orchestra, Vienna Symphony, DSO Berlin, Orchestre Philharmonique de Radio France and Rotterdam Philharmonic.

In North America, Stéphane Denève made his Carnegie Hall debut with the Boston Symphony Orchestra, with whom he has appeared several times both in Boston and at Tanglewood, and he regularly conducts the New York Philharmonic, The Philadelphia Orchestra, The Cleveland Orchestra, Los Angeles

CONTINUED

Philharmonic, San Francisco Symphony, New World Symphony and Toronto Symphony. In 2022, Denève was the conductor for John Williams' official 90<sup>th</sup> Birthday Gala with NSO Washington; he is also a popular guest at many of the US summer music festivals, including the Hollywood Bowl, Bravo! Vail, Saratoga Performing Arts Center, Blossom Music Festival, Festival Napa Valley, Grand Teton Music Festival and the Music Academy.

In the field of opera, Stéphane Denève led a new production of *Pelléas et Mélisande* with the Royal Concertgebouw Orchestra and Netherlands Opera at the 2019 Holland Festival. Elsewhere, he has led productions at the Royal Opera House Covent Garden, Opéra National de Paris, Glyndebourne Festival, Teatro alla Scala, Deutsche Oper Berlin, Saito Kinen Festival, Gran Teatre del Liceu, La Monnaie and Deutsche Oper am Rhein.

As a recording artist, Denève has won critical acclaim for his recordings of the works of Poulenc, Debussy, Ravel, Roussel, Franck and Connesson. 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.

A graduate and prize-winner of the Paris Conservatoire, Stéphane Denève worked closely in his early career with Sir Georg Solti, Georges Prêtre and Seiji Ozawa. 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 programs such as those of the New World Symphony, Tanglewood Music Center, Colburn School, European Union Youth Orchestra and the Music Academy.

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



Photo: Cody Downard

WEEK 6

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Photo: Sim Canetty-Clarke

## MARC-ANDRÉ HAMELIN

Piano

“A performer of near-superhuman technical prowess” (*The New York Times*), pianist Marc-André Hamelin is known worldwide for his unrivaled blend of consummate musicianship and brilliant technique in the great works of the established repertoire, as well as for his intrepid exploration of the rarities of the 19<sup>th</sup>, 20<sup>th</sup> and 21<sup>st</sup> centuries. He regularly performs around the globe with the leading orchestras and conductors of our time and gives recitals at major concert venues and festivals worldwide.

Highlights of Hamelin’s 2022–23 season include a vast variety of repertoire performed with the Orchestra

of St. Luke’s at Carnegie Hall (Piano Quintets by Florence Price and Brahms), Berlin Philharmonic and Marek Janowski (Reger’s Piano Concerto), San Diego Symphony and Rafael Payare (Liszt’s Piano Concerto No. 2), Toronto Symphony Orchestra and Gustavo Gimeno (Messiaen’s *Turangalila-Symphonie*), Netherlands Philharmonic and Joshua Weilerstein (Gershwin’s *Rhapsody in Blue*), and Symphony Nova Scotia and Holly Mathieson (Grieg’s Piano Concerto). Recital appearances take Hamelin to Vienna, Chicago, Toronto, Montréal, Napa Valley, São Paulo and Bogotá, among other venues across the world.

Hamelin is an exclusive recording artist for Hyperion Records, where his discography spans more than 70 albums, with notable recordings of a broad range of solo, orchestral and chamber repertoire. In January 2022, the label released a two-disc set of C.P.E. Bach’s Sonatas and Rondos that received wide critical acclaim and in June 2022, Hyperion released the two-disc set of William Bolcom’s *The Complete Rags*.

Hamelin has composed music throughout his career, with over 30 compositions to his name. The majority of those works—including the Etudes and Toccata on *L’homme armé*, commissioned by the Van Cliburn International Piano Competition—are published by Edition Peters. His most recent work, his Piano Quintet, was premiered in August 2022 by himself and the celebrated Dover Quartet at La Jolla Music Society.

Hamelin makes his home in the Boston area with his wife, Cathy Fuller, a producer and host at Classical WCRB. Born in Montreal, he is the recipient of a Lifetime Achievement Award from the German Record Critics’ Association and has received seven Juno Awards and 11 GRAMMY® nominations and the 2018 Jean Gimbel Lane Prize in Piano Performance from Northwestern University’s Bienen School of Music. In December 2020, he was awarded the Paul de Hueck and Norman Walford Career Achievement Award for Keyboard Artistry from the Ontario Arts Foundation. Hamelin is an Officer of the Order of Canada, a Chevalier de l’Ordre national du Québec and a member of the Royal Society of Canada.

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



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# WEEK 7

**Audra McDonald:**

**One Night Only**

AUGUST 6 AT 6 PM

**Chamber Music Series:**

**Finale Celebration**

AUGUST 9 AT 7 PM

**Gateway Series:**

**An Evening with Chris Thile**

AUGUST 10 AT 8 PM

**Festival Orchestra:**

**Brahms & A World Premiere**

AUGUST 11 AT 7 PM

AUGUST 12 AT 6 PM

This week's concerts sponsored by  
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**Audra McDonald**

Photo: Allison Michael Orenstein



SPECIAL EVENT

# AUDRA MCDONALD: ONE NIGHT ONLY

Sunday, August 6 at 6 PM | Walk Festival Hall

Audra McDonald, vocalist with Festival Orchestra	Andy Einhorn, music director Jeremy Jordan, piano Gene Lewin, drums Mark Vanderpoel, bass
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*Program to be announced from the stage.*

WEEK 7

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WEEK 7



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# FINALE CELEBRATION

PRESENTED BY JACKSON HOLE JEWELRY CO.

Wednesday, August 9 at 7 PM | Walk Festival Hall

<p><b>Yuko Uebayashi</b> (b. 1998)</p>	<p><b>Sonate Flore</b> I. Moderato. Allegretto</p> <p>Christina Smith, flute Elisabeth Remy Johnson, harp</p>	<p><b>9'</b></p>
<p><b>Shostakovich</b> (1906–1975)</p>	<p><b>String Quartet No. 3 in F Major, Op. 73</b> Allegretto Moderato con moto Allegro non troppo Adagio Moderato</p> <p>Boson Mo, violin Derek Powell, violin Allyson Goodman, viola Seoyoen Min, cello</p>	<p><b>33'</b></p>
<p><b>Thieriot</b> (1838–1919)</p>	<p><b>Octet, Op. 62</b> Poco adagio. Allegro non troppo Intermezzo. Un poco vivace Adagio molto mesto Scherzo. Allegro vivace Allegro moderato</p> <p>Gregory Raden, clarinet Andrew Brady, bassoon Gail Williams, horn Maria Semes, violin Amy Semes, violin Sarah Switzer, viola David Garrett, cello Bill Ritchie, bass</p>	<p><b>34'</b></p>

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GATEWAY SERIES

# AN EVENING WITH CHRIS THILE

Thursday, August 10 at 8 PM | Walk Festival Hall

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Chris Thile, mandolin/vocals

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*Program to be announced from the stage*

WEEK 7

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Photo: Josh Goleman

## CHRIS THILE

**Mandolin/Vocals**

MacArthur Fellow and GRAMMY® Award-winning mandolinist and singer/songwriter Chris Thile, who *The Guardian* calls “that rare being: an all-round musician who can settle into any style, from bluegrass to classical,” and *NPR* calls a “genre-defying musical genius,” is a founding member of the critically acclaimed bands Punch Brothers and Nickel Creek. For four years, Thile hosted public radio favorite *Live from Here with Chris Thile* (formerly known as *A Prairie Home Companion*). With his broad outlook, Thile creates a distinctly American canon and a new musical aesthetic for performers and audiences alike, giving the listener “one joyous arc, with the linear melody and vertical harmony blurring into a single web of gossamer beauty” (*The New York Times*).

Thile’s most recent album, *Laysongs*, came out in June of 2021 on Nonesuch. The album is his first truly solo album: just Thile, his voice, and his mandolin, on new recordings of six original songs and three covers, all of which contextualize and banter with his ideas about spirituality. Recorded in a converted upstate New York church during the pandemic, *Laysongs*’ centerpiece is the three-part “Salt (in the Wounds) of the Earth,” which was inspired by C.S. Lewis’ *The Screwtape Letters*. The album also features a song Thile wrote about Dionysus; a performance of the fourth movement of Béla Bartók’s Sonata for Solo Violin; “God Is Alive, Magic Is Afoot” based on Buffy Sainte-Marie’s adaptation of a Leonard Cohen poem; a cover of bluegrass legend Hazel Dickens’ “Won’t You Come and Sing for Me,” and “Ecclesiastes 2:24,” original instrumental loosely modeled after the Prelude from J.S. Bach’s Partita for Solo Violin in E Major.

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

# BRAHMS & A WORLD PREMIERE

PRESENTED BY PEARLS BY SHARI

Friday, August 11 at 7 PM; Saturday, August 12 at 6 PM | Walk Festival Hall

Sir Donald Runnicles, conductor	Kelley O'Connor, mezzo-soprano Yefim Bronfman, piano
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<b>Weber</b> (1786–1826)	<b>Der Freischütz: Overture</b>	<b>10'</b>
<b>Kareem Roustom</b> (b. 1971)	<b>The Clustered Vine</b> <b>Songs of Love, Loss and Remembrance (World Premiere) *</b> I. <i>The Gift of Wine</i> II. <i>Cup After Cup</i> III. <i>Life and Death</i> IV. <i>The Death of the Beloved</i> V. <i>Taking Leave of a Friend</i>	<b>27'</b>

INTERMISSION

<b>Brahms</b> (1833–1897)	<b>Piano Concerto No. 1 in D minor, Op. 15</b> Maestoso Adagio Rondo: Allegro non troppo	<b>44'</b>
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\* Commissioned by John Kongsgaard of Chamber Music in Napa Valley for the Grand Teton Music Festival

WEEK 7

<b>SPONSORS</b>	<p>Maestro Donald Runnicles sponsored by Ari Rifkin, in memory of Leonard Rifkin</p> <p>Music Director Initiatives sponsored by Peter Fenton &amp; Kate Greer</p> <p>Festival Orchestra sponsored by Marge Ordway</p> <p>This week's concerts sponsored by Robert &amp; Nancy Spetzler</p> <p>Guest Artist Yefim Bronfman sponsored by George Beller &amp; Katherine Brooks</p> <p>Guest Artist Kelley O'Connor sponsored by Robert Duggan &amp; Mary Weber</p> <p>Program sponsored by Caroline &amp; Ken Taylor</p> <p>GTMF's Presenting Corporate Sponsor for this program is Pearls by Shari</p>
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# CARL MARIA VON WEBER

## Overture to *Der Freischütz*

### AT A GLANCE

**Born:** 1786

**Died:** 1826

**Date of Composition:** 1821

**Instrumentation:** Overture to *Der Freischütz* is scored for 2 each flutes, oboes, clarinets and bassoons; 4 horns, 2 trumpets, 3 trombones, timpani and strings.

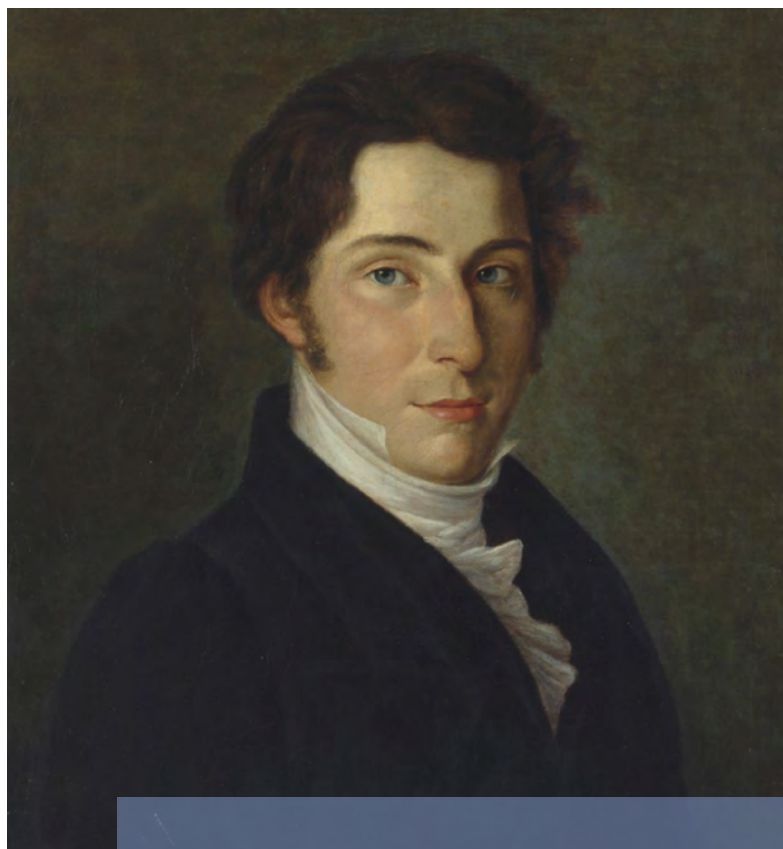
Set in Bohemia at the end of the Thirty Years' War, *Der Freischütz* tells the legend of a marksman (*freischütz*) who enters upon a Faustian bargain with the Devil to obtain magic bullets that will always hit their target. A bold departure from the formalized *opera seria* or domesticated *opera buffa* of the Enlightenment, *Der Freischütz* established a distinctly Romantic tone in German opera, its story filled with mysticism and magic, its settings including that classic Gothic trope of a dark forest seething with shrouded supernatural menace.

Carl Maria von Weber possessed a magical quality of his own. Frail and sickly he might have been, but his gifts were as protean as they were powerful. Expert as composer, conductor, pianist, guitarist and critic, he was most celebrated for his groundbreaking operas, although his music for clarinet is fundamental repertory for the instrument, as are his piano compositions. But all that

remarkable achievement came at a price: like his younger colleague Frédéric Chopin, Weber was destined to die young from tuberculosis, the era's tragic scourge.

Weber's score for *Der Freischütz* so deftly echoes German folk music that it has at times been mistaken for the real thing. The brilliantly-orchestrated overture combines the opera's two essential themes: the natural, open-air life of the

hunter, and the subterranean realms of demonic powers.



*Carl Maria von Weber – 1820 portrait by unidentified painter*

## KAREEM ROUSTOM

*The Clustered Vine – Songs of Love, Loss and Remembrance*

## AT A GLANCE

**Born:** 1971**Date of Composition:** 2023

**Instrumentation:** *The Clustered Vine* is scored for 2 flutes (1 doubling alto), 2 oboes (1 doubling English horn), 2 clarinets (1 doubling bass clarinet), 2 bassoons (1 doubling contrabassoon), percussion, harp, strings and mezzo-soprano soloist.

Think of it as a continuum, says Kareem Roustom. The product of two cultures, Syrian and American, Roustom can be described as musically bilingual, in that he retains his roots in the Arab world while embracing Western musical culture. But he's not either-or, all one or the other. "I belong in this in-between space, which means that I can write something that is completely Western music and I can also write something that's also very traditional Arab music or in-between," he says. "The key thing is that being born into a tradition is not enough: it's the commitment to dive in and understand it."

*The Clustered Vine* is the third of Roustom's commissions from the Grand Teton Music Festival, where he is a former composer in residence. It is written in memory of Maggie Kongsgaard, whose husband John provided not only the commission but also the underlying thread that connects the five movements together.

*Kareem Roustom*

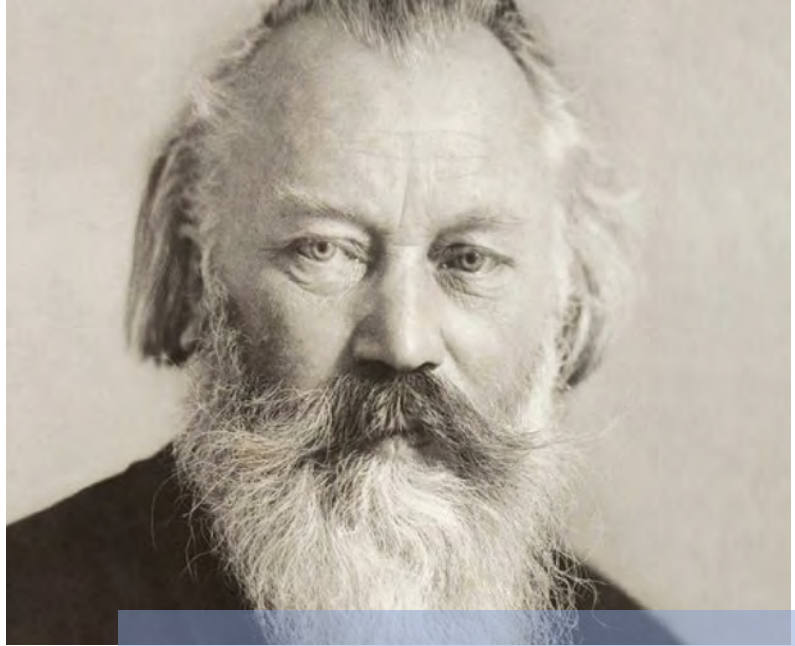
Given Kongsgaard's eminence as a vintner, the songs set texts about wine in its many metaphoric senses, all connected as a "meditation on the grief of loss, and the memories that help us to live more at ease with such loss," as Roustom explains. "This work was also inspired by the feelings of loss that I and so many experienced during the pandemic lockdowns and the continuing uncertainty as the world tries to move forward."

Roustom took his time in selecting and editing the poems making

up *The Clustered Vine*, seeking a narrative journey that begins with the heady celebrations of our youth and ends with the inevitable farewells that await us all. Thus the potent, intoxicating, even dangerous wine in Euripides' *Bacchae* is followed by medieval Andalusian Sufi poet Al-Shushtari's dreamy rhapsody on jugs of wine "filled with a limitless love for all." Two slightly cryptic poems by Rainer Maria Rilke follow, both on the idea of life and death as unified, rather than separate. Finally comes Li Po, whose poems are also found



in Gustav Mahler's *Das Lied von der Erde*. "Taking Leave of a Friend" recapitulates *The Clustered Vine's* journey, beginning with the "urge of youthful years" reflected as ripples in a bowl of wine. But then comes what must someday and inexorably come: "Our wine is now gone. So, farewell! Here we part, my friend, one last time. Once, forever."



*Johannes Brahms, 1885 - Fritz Luckhardt*

## JOHANNES BRAHMS

### Piano Concerto No. 1 in D minor, Op. 15

#### AT A GLANCE

**Born:** 1833

**Died:** 1897

**Date of Composition:** 1859

**Instrumentation:** Piano Concerto No. 1 in D minor, Op. 15 is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, timpani, strings and solo piano.

We've all grown so accustomed to our collective image of Brahms as a portly, bearded, stogie-chomping grump that his young self can come as quite a surprise. *This*

Brahms is clean-shaven and delicately boned, extraordinarily handsome with his blond hair, blue eyes and clear complexion. Of middling height and boyishly slender, he looks as though the breeze could blow him over, although he was actually quite robust and physically active. To get to Düsseldorf at the end of September 1853 for what turned out to be a fateful meeting with Robert and Clara Schumann, he had hiked up the Rhine Valley from Bonn to Cologne, where he caught a train to finish the trip north.

**Piano Concerto No. 1 in D minor,  
Op. 15**

## CONTINUED

That meeting was transformative not just for him but for the Schumanns as well. His compositions, including the granitic Piano Sonata No. 1 in C Major, bowled them over as much as did his symphonic piano playing. Robert was to become his mentor and stalwart supporter, and in Clara he found a lifelong soulmate who, in a proximate alternate universe, might have become his wife.

The Schumanns and violinist Joseph Joachim saw in Brahms a candidate to reboot the symphonic tradition, which, as of the 1850s, was nearly moribund. Brahms himself doubted his readiness for the task, and in fact did not produce his first symphony until 1876. But the work that was to become Piano Concerto No. 1 in D minor, Op. 15 grew out of an early attempt at a four-movement symphony. By 1855 Brahms had gotten as far as a completed first movement plus piano scores for two more, but despite Joachim's praise and encouragement, decided that the material was best suited for a piano concerto. He reworked the symphony's first movement and discarded the rest, adding an exquisitely calm adagio for the second movement and a robust, exuberant rondo for the finale. Brahms was still revising it as late as February 1858, and finally played its premiere in Hanover on January 22, 1859.

It bombed. A second performance in Leipzig five days later went even worse; the audience sat on its hands and some even hissed. Never particularly thick-skinned, Brahms found the public rejection devastating. He tried to put on a good face in a letter to Joachim, but concluded that "all the same, the hissing was rather too much." But all was not lost. The third performance, in Brahms' home town of Hamburg with Joachim conducting, was a rousing success. A few more revisions followed, and as of August 1859 the concerto reached its final form. That's not to say it was out of the woods yet with the public, though. An 1861 performance in Hamburg with Clara as soloist and Brahms on the podium was met with stony silence. Lasting success had to wait until the 1880s, when pianist-conductor Hans von Bülow made it a staple of his repertory. At last the Brahms D minor found respect, and with time and familiarity, love.

Even as a young pianistic hotshot Brahms wasn't one for empty-calorie concertos filled with showy bombast; his conception of the concerto was essentially a symphony with an exposed solo part. He was to realize that vision most fully with his Second Piano Concerto of 1881, but already in the early D minor Concerto he made that symphonic orientation clear. (Which might account for the early public hostility; audiences wanted their bread and circuses, and Brahms wasn't supplying them.) The opening movement lives up fully to its Maestoso marking. Mighty and granitic in

places, noble and dignified in others, it wears its symphonic origins proudly, the piano soloist expertly threaded throughout the orchestral texture.

The second-place Adagio gives us that intimate lyrical persona that was to become dominant in Brahms' later years. Was it a portrait of Clara, with whom Brahms was already deeply smitten? *Benedictus qui venit in nomine Domini*, Brahms wrote at the top of his sketch for the movement, and "blessed" is an altogether apt description for this heartfelt utterance, this oasis of calm.

Extroversion and athleticism mark the Allegro non troppo finale. Brahms may well have modeled it on Beethoven's Third Piano Concerto, also a minor-mode work that culminates in a major-mode sunburst, but in its rhythmic swagger, gleaming propulsiveness, and sheer charisma, it could be no other than unadulterated, high-octane Brahms.



HOWARD TERPNING (1927-)  
STATUS SYMBOLS  
OIL ON CANVAS, 34 X 26 INCHES  
ESTIMATE: \$200,000 - \$300,000

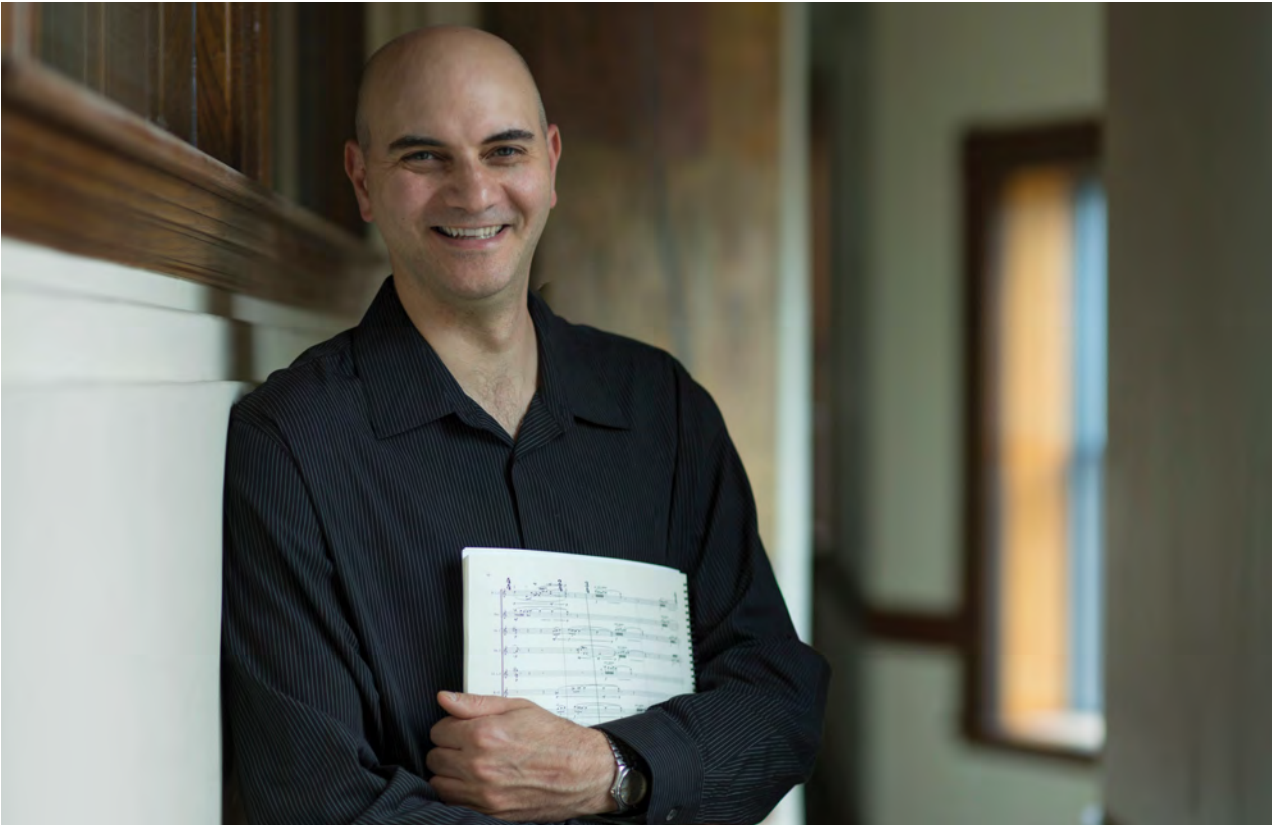


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## KAREEM ROUSTOM

### Composer

Syrian-American Kareem Roustom is a composer whose genre-crossing collaborations include music commissioned by conductor Daniel Barenboim and the West-Eastern Divan Orchestra, the Kronos Quartet, arrangements for pop icons Shakira and Tina Turner, as well as a recent collaboration with acclaimed British choreographer Shobana Jeyasingh. Roustom has been composer-in-residence at the Grant Park Music Festival in Chicago, the Grand Teton Music Festival in Wyoming, and with the Württembergische Philharmonie Reutlingen in Germany and the Mannheim Philharmonic. A musically bilingual composer, Roustom is rooted in the music of the Arab near-east but his music often expresses beyond the confines of tradition. The themes

of a number of his works often touch issues of those affected by war and instability.

Roustom's music has been performed by ensembles that include the BBC Symphony Orchestra, Rotterdam Philharmonic, Minnesota Orchestra, Boston Symphony Orchestra, San Francisco Symphony Orchestra, New York Philharmonic, Cincinnati Symphony Orchestra, Pittsburgh Symphony, Boulez Ensemble, Oregon Symphony, Orchestre Symphonique de Mulhouse, The Crossing choir, Lorelei Ensemble, A Far Cry, and at renowned festivals and halls such as the BBC Proms, Salzburg Festival, Lucerne Festival, Carnegie Hall, Verbier Festival, Pierre Boulez Saal in Berlin, Teatro Colon in Buenos Aires, and others.

Roustom's music has been recorded by the Deutsches Symphonie-Orchester (Berlin) and the Philharmonia Orchestra (London). He holds the position of Professor of the Practice at Tufts University's Department of Music in Boston.

**[kr-music.com](http://kr-music.com)**





## KELLEY O'CONNOR

Mezzo-soprano

Possessing a voice of uncommon allure, the GRAMMY® Award-winning mezzo-soprano Kelley O'Connor is one of the most compelling performers of her generation. She is internationally acclaimed equally in the pillars of the classical music canon—from Beethoven and Mahler to Brahms and Ravel—as she is in new works of modern masters—from Adams and Dessner to Lieberson and Talbot.

In the 2022-23 season Kelley O'Connor is also soloist in performances of Mahler's Second Symphony with Giancarlo Guerrero and the Nashville Symphony and with Louis Langrée and the Cincinnati Symphony Orchestra. She joins Jaap van Zweden and the New York Philharmonic to open the renovated David Geffen

Hall at Lincoln Center in a gala performance of Beethoven's Ninth Symphony and other performances of this work bring her together with Gianandrea Noseda and the National Symphony Orchestra at the Kennedy Center, Xian Zhang and the San Francisco Symphony, and with José Luis Gomez and the Tuscon Symphony Orchestra. She returns to the Saint Louis Symphony for performances of Mahler's *Das Lied von der Erde* with Stéphane Denève, appears with Xian Zhang and the New Jersey Symphony in Mahler's Third Symphony, and makes a debut with the Taiwan Philharmonic in Berlioz's *Roméo et Juliette* led by Jun Märkl. With Sir Donald Runnicles, Kelley O'Connor gives the world premiere of a new work by the Syrian-American composer, Kareem Roustom, at the Grand Teton Music Festival.

John Adams wrote the title role of *The Gospel According to the Other Mary* for Kelley O'Connor and she has performed the work, both in concert and in the Peter Sellars fully staged production, under the batons of John Adams, Gustavo Dudamel, Grant Gershon, Gianandrea Noseda, Sir Simon Rattle and David Robertson. She has sung the composer's *El Niño* with Vladimir Jurowski and the London Philharmonic Orchestra and continues to be the eminent living interpreter of Peter Lieberson's *Neruda Songs*, having given this moving set of songs with Christoph Eschenbach and the National Symphony Orchestra, with Bernard Haitink and the Chicago Symphony Orchestra, with Robert Spano and the Minnesota Orchestra, and with David Zinman and the Berliner Philharmoniker and the Tonhalle-Orchester Zürich, among many others.

Concert highlights of recent seasons include Mozart's Requiem and Beethoven's Ninth Symphony with Iván Fischer and the Budapest Festival Orchestra, Lieberson's *Neruda Songs* with The Philadelphia Orchestra under the baton of Stéphane Denève, a program of Berio and Crumb with the New York Philharmonic, and Korngold's *Abschiedslieder* with Sir Donald Runnicles and the Atlanta Symphony Orchestra.

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



Photo: Dario Acosta

he will tour with Rotterdam Philharmonic and can also be heard with Berlin Philharmonic, Bayerischer Rundfunk (Munich), Bamberg, Dresden Staatskapelle, Maggio Fiorentino and Zurich Opera Orchestras.

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 Firkušný, 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)

## 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.

Following summer festival appearances in Verbier and Salzburg and on tour with mezzo-soprano Magdalena Kožená, the 2022-23 season begins with the opening week of the Chicago Symphony followed by return visits to New York Philharmonic, Pittsburgh, Houston, Philadelphia, New World, Pacific, Madison, New Jersey, Toronto and Montreal Symphonies. In Europe



**Violin**

**Jeff Thayer**  
**Jennifer Ross**  
 Kelsey Blumenthal  
 David Brubaker  
 Marina Brubaker  
 Eva Cappelletti Chao  
 Annie Kuan-Yu Chen  
 Jay Christy  
 Mary Corbett  
 Natalie Gaynor  
 Laura Ha  
 Ling Ling Huang  
 Karen Whitson Kinzie  
 Marta Krechkovsky  
 Heather Kurzbauer  
 Dimitri Lazarescu  
 Jennifer Gordon Levin  
 Boson Mo  
 Derek Powell  
 Rebecca Racusin  
 Sarah Schwartz  
 Barbara Scowcroft  
 Amy Semes  
 Carolyn Semes  
 Maria Semes  
 Sha  
 Marlyse Thayer  
 Jennifer Thompson

**Viola**

**Chiara Kingsley Dieguez**  
 Brant Bayless  
 Philippe C. Chao  
 Caroline Gilbert  
 Allyson Goodman  
 Susan Gulkis Assadi  
 Mary Hammann  
 Paul Murphy  
 Samuel Pedersen  
 Phillip Stevens  
 Sarah Switzer

**Cello**

**Daniel Laufer**  
 Gregory Clinton  
 Krisanthi Desby  
 Allison Drenkow  
 Karen Freer  
 David Garrett  
 Jennifer Humphreys  
 Seoyoen Min  
 Marcia Peck  
 Dariusz Skoraczewski

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**Andrew Raciti**  
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 Richard Barber  
 Skip Edwards  
 Paul Ellison  
 Corbin Johnston  
 Jeffrey Kail  
 Bill Ritchie  
 David Williamson

**Flute**

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

**Alto Flute**

Carole Bean

**Oboe**

**Dwight Parry**  
 Melissa Hooper

**English Horn**

Melissa Hooper

**Clarinet**

**Gregory Raden**  
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**Bass Clarinet**

Thomas LeGrand

**Bassoon**

**Andrew Brady**  
 Sharon Kuster

**Contrabassoon**

Steven Braunstein

**Horn**

**Gail Williams**  
 Jonathan Ring  
 Gavin Reed  
 Robert Lauver

**Trumpet**

**Billy Hunter**  
 Jennifer Marotta

**Trombone**

**Craig Mulcahy**  
 Jeremy Buckler

**Bass Trombone**

Matthew Guilford

**Timpani**

**Leonardo Soto**

**Percussion**

**Richard Brown**  
 John Kinzie

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**Elisabeth Remy  
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**SARA DUCHOVNAY**

DIRECTOR

**DAVID LEFKOWICH**

# WEEK 8

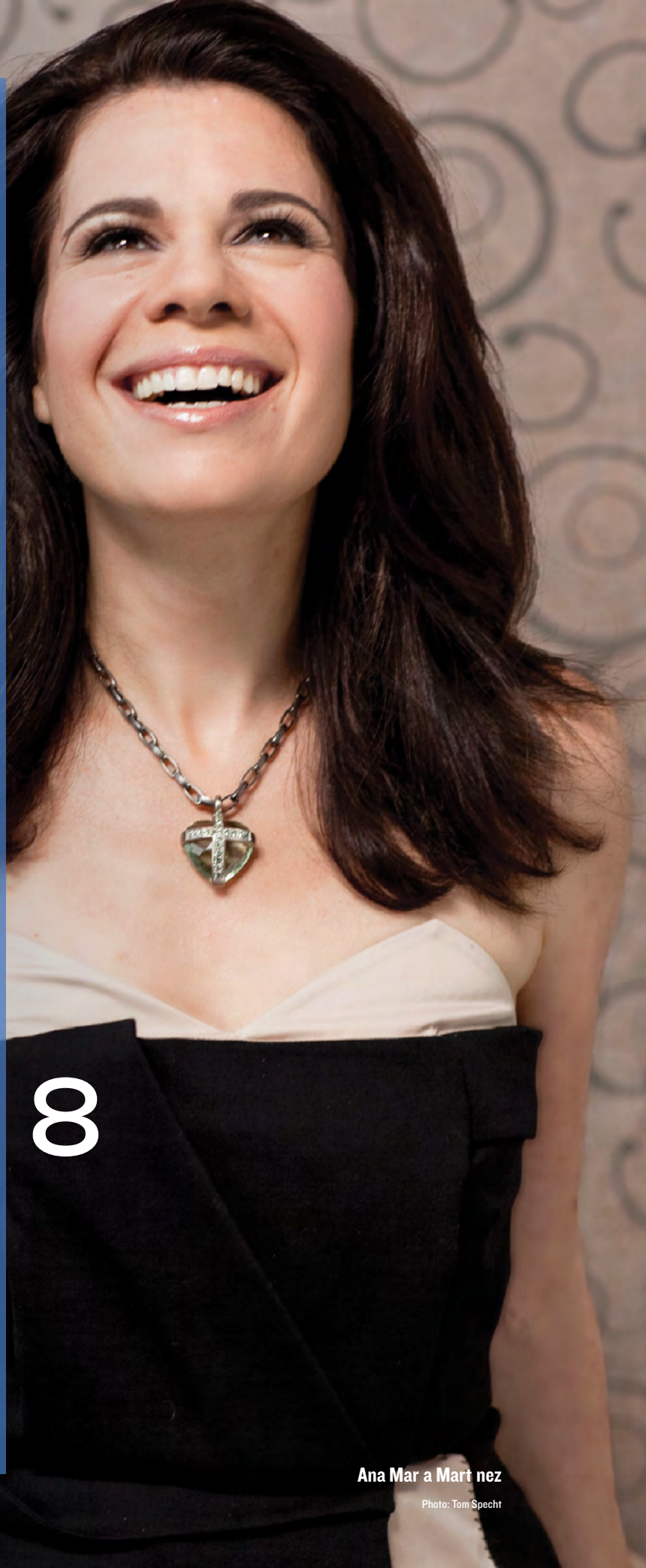
Festival Orchestra:

*Madame Butterfly* in Concert

AUGUST 18 AT 7 PM

AUGUST 19 AT 6 PM

GTMF's eighth week and opera-in-concert production made possible by a generous gift from Frances & Allan Tessler



Ana Mar a Mart nez

Photo: Tom Specht



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Thursday, September 21, 2023  
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For more details visit [powjh.org/rally](https://powjh.org/rally)

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This event brings together local, state, and federal industry experts and community leaders to foster action-oriented discussions that target achievable water quality goals.  
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Jackson Hole

# MADAME BUTTERFLY IN CONCERT

PRESENTED BY BESSEMER TRUST

Friday, August 18 at 7 PM; Saturday, August 19 at 6 PM | Walk Festival Hall

<p>Sir Donald Runnicles, conductor</p>	<p>Ana María Martínez, <i>Cio-Cio-San</i>                  Valentyn Dytiuk, <i>Pinkerton</i>                  Megan Marino, <i>Suzuki</i>                  Thomas Lehman, <i>Sharpless</i>                  Rodell Rosel, <i>Goro</i>                  William Guanbo Su, <i>Bonze</i>                  Sara Duchovnay, <i>Kate</i>                  Members of the Grand Teton Music Festival Chorus                  Barlow Bradford, director</p> <p>David Lefkowich, stage director                  Rachael Blackwell, lighting designer                  Gina Hays, stage manager                  Alex Olegnowicz, projection designer</p> <p>Featuring the artwork of:                  Kathy Fujii-Oka                  Chiura Obata</p> <p>Props and Costumes courtesy of Utah Opera</p>
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**Puccini**                      **Madame Butterfly - Act I**                      **50'**  
 (1858–1924)

INTERMISSION

**Puccini**                      **Madame Butterfly - Act II, Act III**                      **50'**

**GTMF's eighth week and opera-in-concert production made possible by a generous gift from Frances & Allan Tessler**

<p>SPONSORS</p>	<p>Maestro Donald Runnicles sponsored by Ari Rifkin, in memory of Leonard Rifkin                  Music Director Initiatives sponsored by Peter Fenton &amp; Kate Greer                  Festival Orchestra sponsored by Marge Ordway                  Opera guest artists sponsored by Lynn &amp; Don Larson and Mary &amp; Stanley Seidler                  Program sponsored by the Carol Franc Buck Foundation; Petria &amp; Scott Fossel, in memory of Helen                  Maitlind Corroon; Casey &amp; Ruthie Bowlin; and Glenn &amp; Lisa Steele                  GTMF's Presenting Corporate Sponsor for this program is Bessemer Trust</p>
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# GIACOMO PUCCINI

## *Madame Butterfly*

### AT A GLANCE

**Born:** 1858

**Died:** 1924

**Date of Composition:** 1904–1907

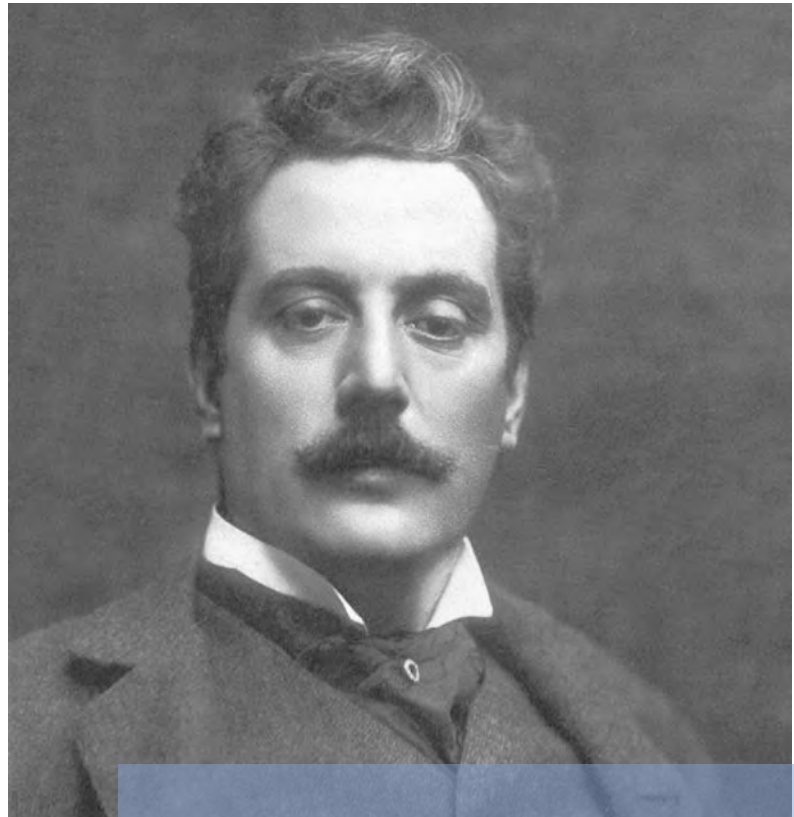
**Instrumentation:** *Madame Butterfly* is scored for 3 flutes (3<sup>rd</sup> doubling piccolo), 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, 4 horns, 3 trumpets, 4 trombones, timpani, percussion, harp and strings.

It seems as though there has always been a Belasco Theatre on Broadway. So the theater, so the man: native San Franciscan David Belasco was a bedrock presence in American theater for half a century, with over 100 Broadway plays to his credit as writer, director or producer. He was particularly known for his emphasis on strong central female characters and played an important part in the careers of actresses such as Ina Claire, Maude Adams and Barbara Stanwyck.

Belasco knew a good property when he saw one, and he had no trouble recognizing the theatrical potential in Pennsylvania writer John Luther Long's 1898 short story "Madame Butterfly," loosely based on Pierre Loti's 1887 novel *Madame Chrysanthème*. Belasco's one-act adaptation, about a young Japanese girl callously purchased by an American naval officer then just as callously abandoned,

premiered on March 9, 1900 and scored a bullseye with public and critics alike, starring Belasco stalwart Blanche Bates in the title role. That said, both short story and play are likely to be rough sledding for today's readers. Not only is Long's prose almost impossibly overblown and Belasco's play almost impossibly talky, but both authors saddled their Japanese characters with appallingly crude accents that reek of insensate cultural chauvinism.

We may be grateful to Luigi Illica and Giuseppe Giacosa for their operatic libretto, in which every character, Japanese or American, sings in nice idiomatic Italian. Puccini saw Belasco's play during its London run in the summer of 1900 and got to work on a musical adaptation as soon as he was able to obtain the rights. The usual series of scrums between Puccini and his librettists, together with a nasty automobile accident in February 1903, delayed the project,



*Giacomo Puccini*

**Madame Butterfly**

## CONTINUED

but a year later the new opera was ready for its premiere, on February 17, 1904 at La Scala with a stellar cast playing to a packed house.

They hated it. Puccini was accused of plagiarism, superficiality, decadence and insincerity. Stung by the savage rejection of a piece he had expected to be a hit, he immediately withdrew and revised *Madame Butterfly*, dividing it into three acts instead of the original two and softening naval officer B. F. Pinkerton's overt racism and xenophobia. On its reintroduction it succeeded brilliantly, but over time Puccini subjected it to three more revisions until it reached its final form in 1907. By then it warranted a lavish Metropolitan Opera production starring no less than Geraldine Farrar as Cio-Cio-San and Enrico Caruso as Pinkerton. It's a story, and an opera, with legs. There's a silent (!) film version starring Mary Pickford. Moved to China it becomes the 1922 silent color film *The Toll of the Sea* starring Anna May Wong. In 1989 it provided the inspiration for the hit musical *Miss Saigon*, the less-successful *Cho Cho* in 2013, and begat David Henry Hwang's 1988 *M. Butterfly*. It has been a ballet, a TV drama and even a rock album.

But Puccini's opera will always reign supreme. It packs as much unforgettable music into its two and a half hours as two or three operas combined, providing a bevy of wonderful arias for its main characters—even that cad

Pinkerton gets one that makes him almost likeable—together with duets, ensembles and utterly splendid orchestration.

That business of the orchestration is worth exploring a bit. Most 19<sup>th</sup>-century Italian opera composers wrote simplistic orchestral accompaniments, typically of the oom-pah-pah variety, partly because Italian opera-goers didn't really care much about the goings-on down in the pit, but also because Italian opera orchestras were fairly primitive—factors that tended to reinforce each other. Richard Wagner's transformation of the orchestra into a full theatrical partner was slow to trickle south. Verdi's later operas demonstrate abundant evolution in instrumental color, but it was Puccini more than anyone who elevated the orchestra to a critical component of Italian musical theater. You can't shortchange the orchestra in a Puccini opera any more than you can in *Tristan und Isolde*. Puccini's orchestra does far more than merely accompany; acting almost like the chorus in an ancient Greek tragedy, it incorporates Wagnerian *leitmotifs* that illuminate the characters' inner thoughts or feelings, offer commentary unspoken in the text, heighten emotions, and provide critical foreshadowings.

In conjuring up his Asian-hued music, Puccini faced a challenge similar to composers as disparate as Richard Rodgers (*The King and I*), Stephen Sondheim (*Pacific Overtures*), and even Gustav Mahler (*Das Lied von der Erde*)—namely, how to incorporate Asian elements into his score

without either alienating his listeners with ostentatious exoticism or making an inadvertent mockery of the very cultures he was depicting. Unlike Sondheim, who wrote during a more cosmopolitan age and could enhance *Pacific Overtures* with an onstage ensemble of authentic Japanese instruments, Puccini took the Mahler route, which was to restrict the Asian elements just enough to get the point across but no more. In this he was aided by his era's fascination with *Japonisme*, in which Japanese elements are blended with otherwise Western styles. In music, *Japonisme* pops up in Saint-Saëns' opera *La princesse jaune*, and then there's always *The Mikado*—but, of course, that's a whimsical parody of Victorian England and never intended to be even remotely realistic. The *Japonisme* in the *Mikado* score is little more than a light dusting over what is otherwise prime Arthur Sullivan.

Puccini's *Japonisme* is both surface and subterranean. Orchestral touches are the easiest for listeners to recognize, such as the piping flutes that mimic their Japanese counterparts such as *shakuhachi* and *shinobue*, multi-varied bells and gongs, together with percussion effects that channel Japanese instrumental idioms. Less immediately obvious are the traditional melodies that Puccini took care to research, such as the Japanese national anthem *Kimi ga yo* that underpins the Act I wedding sequence.

It's in Puccini's harmony that the *Japonisme* is both deepest and most pervasive. It comes largely by way of the pentatonic, or



five-tone scale, a semaphore of sorts for Asian music. It's very much to Puccini's credit that he took care to employ the so-called "minor pentatonic" or "Japanese mode", quite different from the all-black-keys pentatonic mode associated with Chinese music. The score is also threaded through with the whole-tone scale, which to the era's listeners carried vaguely Eastern connotations, anywhere from India to Polynesia.

But we mustn't make too much of such things. *Madame Butterfly's* dominant musical language remains Puccini's signature mix of Italian romanticism and early 20<sup>th</sup>-century harmonic developments à la Debussy and Mahler. His style evolved over time, from the Verdian glow of *Manon Lescaut* to the relatively daring modernist tropes that pop up in *Turandot*. But it always remained resolutely tonal and Western European, no matter what exotic colors he may

have applied in the interest of furthering the dramatic impact of his operas.

Now for the nettle that must be grasped: Can 21<sup>st</sup>-century listeners hear *Madame Butterfly* without also hearing racism, colonialism and cultural bias? The jury's still out. In *Butterfly's* defense, consider that it's a product of another time and another place, the work of artists who were outsiders to Japanese culture and customs. It would be unreasonable to expect them to get everything right. They blundered, to be sure. But compared to the John Luther Long or David Belasco originals, the libretto's sensitivity is really quite impressive, and not just because it eliminates all that atrocious dialect. Consider Cio-Cio-San herself. Almost a cartoon character in the original sources, the *Butterfly* libretto treats her as neither cliché nor submissive puppet, but rather as a

compelling individual with a good mind, a strong will, and a temper. Her journey from naïve child to determined woman willing to sacrifice herself for her child speaks eloquently across all boundaries. Nor are there any facile excuses on offer for Pinkerton, whose emotional adolescence is made abundantly clear.

Let us remember that *Madame Butterfly* is above all an *opera*. Which means that it's all about the music, all that soaring, inspiring, touching, luscious, powerful, savage, frightening, thrilling music. Puccini never wrote anything more dramatically eloquent than the Intermezzo that opens Act 3, more breathtaking than the love music in Act 1, or more heart-breaking than Butterfly's thoughts leading up to her suicide, all in the service of a story that may have its flaws, but in the final analysis is all about innocence betrayed, about grief and love and loss.



## ANA MARÍA MARTÍNEZ

**Cio-Cio-San**

GRAMMY® Award winner Ana María Martínez is considered to be one of the foremost sopranos of her time, with an international career that spans the world's most important opera houses and concert halls. A winner of the 15<sup>th</sup> Annual *Opera News Awards*, her repertoire encompasses opera's most intriguing and diverse leading ladies, and she engages her audiences season after season with signature roles, spellbinding debuts and a myriad of captivating recordings.

In 2019 Martínez joined Houston Grand Opera as their first-ever Artistic Advisor, and following a two-year appointment as Artist-in-Residence at The

Shepherd School of Music at Rice University, in July 2021 she became a Professor in the Department of Voice. She is honored to have been a 2021 recipient of Houston Mayor Sylvester Turner's Hispanic Heritage Award in the Arts. Martínez continues to explore all aspects of her career, both on and off stage, highlighted by such diverse opportunities as voicing the role of opera singer Alessandra in season three of Amazon's *Mozart in the Jungle*, performing in tribute to operatic legend Justino Díaz at the 44<sup>th</sup> Annual Kennedy Center Honors (CBS), to proudly representing her birthplace of Puerto Rico as an honoree and performer in the 62<sup>nd</sup> Annual Puerto Rican Day Parade in New York City. She is steadfastly committed to being a leader in the industry, an advocate and educator to the next generation of musicians, and all the while maintaining a robust performance schedule.

On stage, Martínez is known worldwide for her stunning portrayals of the title roles of *Rusalka*, *Carmen* and Florencia in *Florencia en el Amazonas*, as well as Mimi in *La bohème*, Cio-Cio-San in *Madama Butterfly*, Elisabetta in *Don Carlo*, Soleá in *El Gato Montés*, Donna Elvira in *Don Giovanni*, Tatyana in *Eugene Onegin*, Nedda in *Pagliacci*, Liù in *Turandot*, Marguerite in *Faust*, Alice Ford in *Falstaff*, Desdemona in *Otello* and Amelia in *Simon Boccanegra*. These roles have taken her to The Metropolitan Opera, Lyric Opera of Chicago, Houston Grand Opera, Los Angeles Opera, San Francisco Opera, Washington National Opera, Ópera de Puerto Rico, Santa Fe Opera, and Dallas Opera, as well as to Opéra National de Paris, Wiener Staatsoper, Bayerische Staatsoper, De Nederlandse Opera, Teatro Colón in Buenos Aires, Glyndebourne Festival and the Royal Opera House Covent Garden, among countless others.

Born in Puerto Rico to a Puerto Rican mother and a Cuban father, Martínez spent her formative years in Puerto Rico and New York City. She graduated from The Juilliard School with both Bachelor and Master of Music degrees.

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





## VALENTYN DYTIUK

### ***Pinkerton***

For tenor Valenty Dytiuk, future seasons include returns to Deutsche Oper Berlin (Florestan in *Fidelio*), National Theater in Prague (Rodolfo in *La bohème*) and Orquestra Sinfônica do Estado de São Paulo (Faust in *Damnation of Faust*).

The current season's engagements included The Israeli Opera in Tel Aviv (both Pinkerton in *Madama Butterfly* and Young Gypsy in *Aleko*), National Theatre in Prague (Pinkerton), Oslo Philharmonic Orchestra and National Symphony Orchestra in Dublin (Rachmaninoff's *The Bells*).

During the last season, Dytiuk appeared at Deutsche Oper Berlin (debut as Henri in *Les vêpres siciliennes*),

house debut at Teatro Regio Torino (Rodolfo in *La bohème*), Teatro Verdi in Salerno (both Duke of Mantua in *Rigoletto* and Nemorino in *L'elisir d'amore*), Estonian National Opera in Tallinn (Romeo in *Roméo et Juliette* and Alfredo in *La traviata*).

Dytiuk was the Grand Prize Winner of both the International Virgilijus Noreika Competition for Singers in Vilnius in 2017 and the Glinka International Competition of Vocalists in Moscow in 2015. Since 2014 he has been a principal artist at the Ukraine National Opera.



Photo: Dario Acosta

## MEGAN MARINO

### Suzuki

Be it on stage, screen, under a big tent, standard fare repertoire, forgotten gem or work in progress, Megan Marino is genre-adventurous and driven by a deep-rooted need to communicate, mixed with pure moxie. She's a true believer that a good song is a good song, regardless of its genre or origin.

Established as a stylish musician, agile floriturist and a fearless stage animal, she's been praised by *Opera News* as "authoritative and carefree," "a gifted actress with a strong, appealing voice, graced by a rich lower register," and singing trouser roles with "swagger" and "vocal audacity."

Her eclectic 2022-23 season includes returns to the Metropolitan Opera as Flora in *La traviata* and

Second Lady in *The Magic Flute* and Santa Fe Opera as Meg Page in *Falstaff*. And she debuts with Music of Remembrance in a new piece by Jake Heggie and Gene Sheer, the Grand Teton Music Festival as Suzuki in *Madame Butterfly*, joins the artist faculty of the Taos Opera Institute and leads a second season as Executive Director of the Creede Musical Arts Collective. She also makes her directorial and company debut with Shreveport Opera on *The Barber of Seville*, an opera that launched her career as a sought-after interpreter of Rosina.

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





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## THOMAS LEHMAN

**Sharpless**

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

Lehman's future guest engagements include his debuts at the Komische Oper Berlin as Ford in Barrie Kosky's production of *Falstaff*; at English National Opera as Hector in *King Priam* and at the Konzert Theater Bern as Ibn-Hakia in a new production of *Iolanta* conducted by Nicholas Carter. He will also make debuts at the San Francisco Opera and the Royal Opera House, Covent Garden.

On the concert platform he made his debut with the BBC Scottish Symphony Orchestra performing *Carmina Burana* at the Opening Concert of the

Edinburgh International Festival with Sir Donald Runnicles, and he recently made his debut with the Rotterdam Philharmonic Orchestra as Donner in *Das Rheingold* in Paris, Rotterdam, Dortmund and Baden Baden, conducted by Yannick Nézet-Séguin.

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



Rosel was a Grand Prize Winner of the Metropolitan Opera National Council Auditions, and has received a third-place award from the Palm Beach Opera Vocal Competition, a second-place award at the Lotte Lenya Vocal Competition, and was a finalist at the Loren Zachary National Vocal Competition and the Jose Iturbi International Music Competition.

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

## RODELL ROSEL

**Goro**

Rodell Rosel is a guest of the major opera companies. Following his debut at the Lyric Opera of Chicago as Remendado in *Carmen*, he has appeared on their stage as Mime in *Das Rheingold*; Goro in *Madama Butterfly*; Pang in *Turandot*; Monostatos in *Die Zauberflöte*; the Prince, Man Servant and Marquis in *Lulu*; Spoletta in *Tosca*; Second Jew in *Salome*; Bardolph in *Falstaff*; Ruiz in *Il Trovatore*; Dr. Blind in *Die Fledermaus*; the Four Servants in *Les Contes d'Hoffman*; and Valzacchi in *Der Rosenkavalier*. He debuted on the stage of the Metropolitan Opera as Valzacchi in *Der Rosenkavalier*, and later as Nathaniel in their new production of *Les Contes d'Hoffman*. He made his debut with the Royal Opera House, Covent Garden as Monostatos.





Photo: Jiyang Chen

## WILLIAM GUANBO SU

### **Bonze**

Heralded by *The New York Times* for “musical taste, honest execution of Handelian ornaments and bel canto filigree, and a solid voice,” William Guanbo Su is a 2019 Metropolitan Opera Laffont Competition Grand Finals winner.

In the 2022-23 season, he returns to the Metropolitan Opera as the Speaker in the company’s beloved English presentation of *The Magic Flute*, Austin Opera for Basilio in *Il barbiere di Siviglia*, and Houston Grand Opera for the First Nazarene in *Salome*. He makes role debuts as Blich in *Susannah* for Opera Theatre of Saint Louis and Colline in *La bohème* in

his debut with Boston Lyric Opera. Future seasons see further returns to Houston Grand Opera. Last season, he made his Metropolitan Opera debut as the Jailer in *Tosca*.

As an ambassador for Opera for Peace, he sang Verdi’s “O tu Palermo” from *I vespri siciliani* for that organization’s digital concert celebrating World Opera Day 2020. William Guanbo Su received his Master of Music degree from The Juilliard School and his Bachelor of Music Degree from the Manhattan School of Music.



of Kate Pinkerton in *Madame Butterfly* under the baton of Sir Donald Runnicles. She will also serve as Artist in Residence for the Görlitz/Zgorzelec Jewish Remembrance Week. As the granddaughter of Holocaust survivors, she is honored to add her voice and her soul to this very special project.

Sara Duchovnay resides in Berlin, Germany. She is a student of Adina Nutescu and holds a Bachelor of Music degree from The Hartt School of Music and a Master of Music degree from the San Francisco Conservatory of Music.

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

## SARA DUCHOVNAY

**Kate**

American soprano Sara Duchovnay has been hailed by *The San Francisco Examiner* as “clarion voiced” and *OperaWire* described her as “dynamic and expressive,” further adding that she “sang with warmth and luster” and “moved with élan, thus matching her vocal vibrancy.”

In recent seasons, Duchovnay has appeared as Lauretta in *Gianni Schicchi* with Opera Delaware, and Die erste Dienerin in *Die ägyptische Helena* with Odyssey Opera, and as the soprano soloist in Beethoven’s *Missa Solemnis* with the Madison Symphony Orchestra under the baton of John DeMain. During the 2022-23 season, she will join the Grand Teton Music Festival, covering the role of Cio-Cio San and singing the role





in Paris. Currently, he is the Artistic Director of Out of the Box Opera in Minneapolis, a company dedicated to creating high-quality operatic experiences in site-specific locations, most notably with *Diva Cage Match*, an epic battle of voices, egos and talent in a boxing gym.

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

## DAVID LEFKOWICH

**Director**

David Lefkowich is an accomplished stage director and fight choreographer who has enjoyed success with different companies, including the Metropolitan Opera, Teatro alla Scala, San Francisco Opera, New York City Opera, Minnesota Opera and Glimmerglass Opera. He made his European debut directing *Le Portrait de Manon* at the Gran Teatre del Liceu (Barcelona) and followed with *The Rake's Progress* at La Monnaie (Brussels). Lefkowich was thrilled to fight-direct the world premieres of Philip Glass' *Appomattox* (San Francisco Opera), *Miss Lonelyhearts* (Juilliard), *La fanciulla del west* (NYC Opera) and *A Clockwork Orange* (Off-Broadway). A graduate from Northwestern University with a BS in Theatre, Lefkowich has a certificate from École Jacques-Lecoq



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**Violin**

**Jeff Thayer**  
**Natalie Gaynor**  
 Kelsey Blumenthal  
 David Brubaker  
 Marina Brubaker  
 Annie Kuan-Yu Chen  
 Jay Christy  
 Laura Ha  
 Ling Ling Huang  
 Karen Whitson Kinzie  
 Marta Krechkovsky  
 Heather Kurzbauer  
 Dimitri Lazarescu  
 Boson Mo  
 Derek Powell  
 Rebecca Racusin  
 Jennifer Ross  
 Barbara Scowcroft  
 Amy Semes  
 Carolyn Semes  
 Sha  
 Marlyse Thayer

**Viola**

**Susan Gulkis Assadi**  
 Brant Bayless  
 Chiara Kingsley Dieguez  
 Allyson Goodman  
 Paul Murphy  
 Samuel Pedersen  
 Maria Semes  
 Sarah Switzer

**Cello**

**Matthew Johnson**  
 Allison Drenkow  
 Karen Freer  
 David Garrett  
 Jennifer Humphreys  
 Seoyoen Min  
 Marcia Peck

**Bass**

**Andrew Raciti**  
*Sponsored by  
 Beedee Ladd*  
 Richard Barber  
 Paul Ellison  
 Bill Ritchie  
 David Williamson

**Flute**

**Christina Smith**  
*Sponsored by  
 O'Ann Fredstrom &  
 Stuart Sugarman*  
 Caitlyn Valovick-Moore  
 Carole Bean

**Piccolo**

Carole Bean

**Oboe**

**Dwight Parry**  
 Melissa Hooper

**English Horn**

Zac Hammond

**Clarinet**

**Gregory Raden**  
*Sponsored by Barbara &  
 Stan Trachtenberg*  
 Thomas LeGrand

**Bass Clarinet**

Lee Livengood

**Bassoon**

**Andrew Brady**  
 Sharon Kuster

**Horn**

**Gail Williams**  
 Jonathan Ring  
 Edmund Rollett  
 Robert Lauver

**Trumpet**

**Billy Hunter**  
 Charles Daval  
 Jennifer Marotta

**Trombone**

**David Binder**  
 Ryan Miller

**Bass Trombone**

Matthew Guilford

**Tuba**

Alex Purdy

**Timpani**

**Leonardo Soto**

**Percussion**

**Richard Brown**  
 Brian Prechtl  
 John Kinzie

**Harp**

**Elisabeth Remy Johnson**

**Librarian**

TBD

NAMES IN BOLD  
 INDICATE  
 PRINCIPAL CHAIR

ALL ROSTERS  
 SUBJECT TO CHANGE



Anne Preucil Lewellen



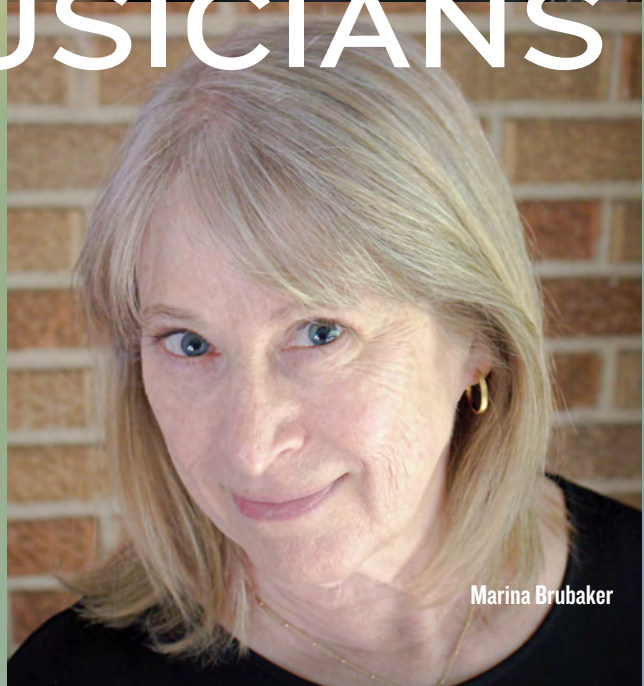
Susan Gulkis Assadi

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25 YEARS WITH  
THE GRAND TETON  
MUSIC FESTIVAL

---

# CELEBRATING GTMF MUSICIANS



Marina Brubaker



# CELEBRATING 25 YEARS WITH GTMF

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**Marina Brubaker, violin**

Since I first joined the Grand Teton Music Festival in the 1990s, it has become a highlight of my year. The sight of the mountains as I approach Jackson each time is just as inspiring as it was on my first visit, and I always feel fortunate to be able to play great music with talented friends, both old and new, under the sensitive direction of Maestro Runnicles.

Experiencing the Teton outdoors adds to my enjoyment of the Festival, whether through daily hikes and wildlife watching or the unforgettable moments like wolf-watching or observing the 2017 total eclipse. There are always breathtaking sights like the surprise of a red fox herding her kits across the road or the instant I noticed that a grizzly on the next ridge was watching us make our way down the trail!

The relationships that have developed over the years with other musicians and their families is a great part of the Festival for me. I have many happy memories

of communal meals and laughter! I also treasure the friendships established over the years with local residents. I feel very fortunate that participating in GTMF has given me these yearly experiences of music and mountains!



**Susan Gulkis Assadi, viola**

I believe that there are three components to happiness: Pleasure (doing things that you enjoy), Engagement (feeling interested in your activities and connected to others) and Meaning (feeling like what you do matters). For 25 years, the Grand Teton Music Festival (GTMF) for me has hit all of these notes of happiness!

When Sir Donald Runnicles arrived at GTMF in 2005, I was absolutely thrilled. I had loved working with him years earlier in San Francisco and felt overjoyed to make music with him again in Jackson Hole. Collaborating with my talented, inspiring colleagues has kept me fully engaged musically for the last 25 summers. Many of these colleagues have become dear friends whom I love, respect and admire. From Beethoven to Mozart, Mahler to Stravinsky, chamber music to full orchestral works, there is absolutely no way to pick a favorite. Each performance is special, often moving me to tears.

The audience members have been kind and supportive, embodying the powerful impact music can have on listeners.

My family has also been an integral part of my life in the valley. Memories abound of glorious hiking with my husband on gorgeous trails; watching our young daughters play in matching red, white and blue outfits at the outdoor 4th of July concerts and now seeing them work in the community as confident young women; observing my parents enjoying the music in Walk Festival Hall; fly fishing with friends on the most pristine streams and rivers; many hours of kayaking and picnicking with friends and family on String Lake; miles of spectacular bike riding; getting excited about each and every moose I see; camping in the shadows of the Tetons; and even being bluff charged by a bear in Teton Village!

I'm filled with gratitude as I reflect on my time here and I look forward to many more years making music with the festival and exploring this extraordinary place.



**Anne Preucil Lewellen, harp**

In 1987 when I was a student at the Curtis Institute of Music, Ling Tung invited me to play Principal Harp at the Grand Teton Orchestral

Seminar, a four-week training orchestra for young musicians that took place prior to the start of the music festival each summer. I was fortunate to participate in this seminar for two summers and hoped to someday come back to visit this beautiful place.

In 1999 I had the good fortune to return to the Tetons when my husband Michael was invited to join the horn section of GTMF, so we packed up the car and made the drive out from Indiana with our two small children. While we were there, an unexpected turn of events found the festival needing a harpist at the last minute for one of the week's concert series. I suddenly found myself playing the dress rehearsal and asking my colleagues if I could borrow black concert clothes! This summer was definitely the most memorable because it was the beginning of

my 25 years as a member of the Festival Orchestra.

There are many things that have made GTMF a special place in my life over the past 25 years. Playing with such a great group of musicians who all love being here making music together is incredibly rewarding and uplifting. I cherish the fact that my kids were able to spend time in this magical place every summer of their childhood. Time spent hiking, taking in all the beauty of Jackson Hole and cooking great meals with my condo-mates, who are really like family, is something I look forward to all year!



# JOIN OVATION

Ovation connects young people in our community by hosting social events connected to GTMF concerts.

To find out more about Ovation or become involved in our events, please email [ovationjh@gmail.com](mailto:ovationjh@gmail.com).

*Ovation is part of the Grand Teton Music Festival Auxiliary.*



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**MADELINE ADKINS**  
Utah Symphony, Concertmaster  
GTMF 7 years  
Weeks 5 & 6



**EUNICE KEEM**  
Dallas Symphony Orchestra,  
Associate Concertmaster  
GTMF 7 years  
Weeks 3 & 4



**JULIANNE LEE**  
Boston Symphony Orchestra, Assistant  
Principal Second; Dover Quartet;  
Berklee College of Music; New England  
Conservatory of Music Preparatory School  
GTMF 4 years  
Weeks 1 & 2

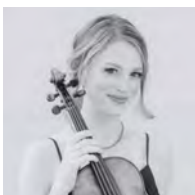


**JESSICA MATHAES**  
Austin Symphony Orchestra,  
Concertmaster; Southwestern University  
GTMF 5 years  
Outdoor Concerts



**JEFF THAYER**  
San Diego Symphony Orchestra,  
Concertmaster; Camera Lucida Chamber  
Music; University of California San Diego  
GTMF 11 years  
Weeks 7 & 8

**VIOLINS**



**KELSEY BLUMENTHAL**  
Pittsburgh Symphony  
GTMF 5 years



**HASSE BORUP**  
University of Utah  
GTMF 19 years



**DAVID BRUBAKER**  
Minnesota Orchestra  
GTMF 11 years



**MARINA BRUBAKER**  
Houston Symphony, Acting Assistant  
Concertmaster  
GTMF 25 years





**JORIE BUTLER-GEYER**  
Westmoreland Symphony Orchestra,  
Principal Second  
GTMF 2 years



**AMI CAMPBELL**  
The Dallas Opera, Acting Concertmaster  
GTMF 2 years



**DIEGO CAMPOS**  
The Dallas Opera  
GTMF 1 year



**EVA CAPPELLETTI CHAO**  
Kennedy Center Opera House  
Orchestra, Substitute; Baltimore  
Symphony, Substitute  
GTMF 21 years



**ANNIE KUAN-YU CHEN**  
Houston Symphony  
GTMF 2 years



**JOAN CHRISTENSON**  
San Antonio Philharmonic; Musical  
Offerings, Artistic Director  
GTMF 25 years



**JAY CHRISTY**  
Atlanta Symphony Orchestra, Acting  
Associate Principal; Emory University,  
Assistant Principal Second  
GTMF 19 years



**JULIE COLEMAN**  
Oregon Symphony  
GTMF 20 years



**MARY CORBETT**  
The Florida Orchestra  
GTMF 24 years



**GINA COSTANZA DAVIS**  
Tulsa Symphony Orchestra, Assistant  
Concertmaster; Tulsa Opera Orchestra,  
Concertmaster  
GTMF 27 years



**JUDITH COX**  
Atlanta Symphony Orchestra; Lyra String  
Quartet; Community Music School of  
Atlanta, Music Director  
GTMF 31 years



**TRACY DUNLOP**  
Sphinx Foundation;  
Michigan Freelance Musician  
GTMF 23 years



**JEFFREY DYRDA**  
Winnipeg Symphony Orchestra,  
Assistant Concertmaster  
GTMF 2 years



**BRUNO EICHER**  
Metropolitan Opera Orchestra, Associate  
Concertmaster  
GTMF 15 years

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**GREG EWER**  
Oregon Symphony; Reed College  
GTMF 16 years



**RUSSELL HERSHOW**  
Chicago Symphony Orchestra  
GTMF 26 years



**LOIS FINKEL**  
Brown University  
GTMF 37 years



**MUCHEN HSIEH**  
Houston Symphony, Principal Second;  
Rice University  
GTMF 1 year



**ALESSANDRA JENNINGS  
FLANAGAN**  
Colorado Symphony Orchestra  
GTMF 4 years



**LING LING HUANG**  
Freelance Musician  
GTMF 8 years



**NATALIE GAYNOR**  
Houston Grand Opera, Principal  
Second; Houston Ballet Orchestra,  
Principal Second  
GTMF 2 years



**LINDA HURWITZ**  
Virginia Symphony  
GTMF 32 years



**ANNA GENEST**  
Symphony Nova Scotia, Substitute;  
Jacksonville Symphony, Substitute  
GTMF 20 years



**TOMOKO IGUCHI**  
Kansas City Symphony  
GTMF 21 years



**MIIKA GREGG**  
Freelance Musician  
GTMF 1 year



**SHEELA IYENGAR**  
Atlanta Symphony Orchestra  
GTMF 11 years



**LAURA HA**  
Utah Symphony  
GTMF 5 years



**DORRIS DAI JANSSEN**  
Kansas City Symphony  
GTMF 22 years





**REBEKAH JOHNSON**  
Freelance Musician  
GTMF 29 years



**YUKA KADOTA**  
Milwaukee Symphony Orchestra  
GTMF 3 years



**KANA KIMURA**  
Houston Grand Opera Orchestra;  
River Oaks Chamber Orchestra;  
Mercury Baroque Ensemble  
GTMF 13 years



**KAREN WHITSON KINZIE**  
Colorado Symphony Orchestra  
GTMF 24 years



**MARTA KRECHKOVSKY**  
Pittsburgh Symphony Orchestra  
GTMF 8 years



**HEATHER KURZBAUER**  
Sinfonia Rotterdam; Netherlands  
Radio Chamber Orchestra; University  
of Amsterdam  
GTMF 38 years



**DIMITRI LAZARESCU**  
The Phoenix Symphony, Assistant  
Principal Second  
GTMF 33 years



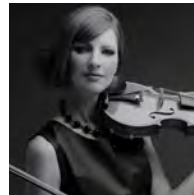
**JENNIFER LEVIN**  
Iris Orchestra; Los Angeles  
Studio Musician  
GTMF 24 years



**BOSON MO**  
Houston Symphony  
GTMF 3 years



**LOUISE MORRISON**  
Nashville Symphony  
GTMF 11 years



**HOLLY MULCAHY**  
Wichita Symphony Orchestra,  
Concertmaster  
GTMF 21 years



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



**DEREK POWELL**  
National Symphony Orchestra  
GTMF 6 years



**REBECCA RACUSIN**  
New Jersey Symphony, Substitute  
GTMF 7 years

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**DAN RIZNER**  
DePauw University, Professor Emeritus  
GTMF 42 years



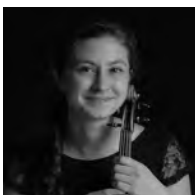
**JENNIFER ROSS**  
Pittsburgh Symphony Orchestra,  
Principal Second (former)  
GTMF 42 years



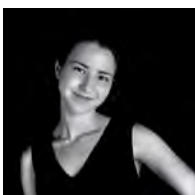
**SARAH SCHWARTZ**  
San Diego Symphony  
GTMF 21 years



**BARBARA SCOWCROFT**  
Utah Symphony; Utah Youth Symphony,  
Music Director; University of Utah  
GTMF 26 years



**AMY SEMES**  
Houston Symphony  
GTMF 3 years



**CAROLYN SEMES**  
Pittsburgh Symphony Orchestra  
GTMF 1 year



**MARIA SEMES**  
The Louisville Orchestra  
GTMF 3 years



**SHA**  
Shanghai City Symphony Orchestra,  
Concertmaster; Shanghai University  
GTMF 19 years



**LIBA SHACHT**  
Lyric Opera of Chicago; Grant Park  
Symphony Orchestra, Principal Second;  
Roosevelt University  
GTMF 1 year



**SIMON SHIAO**  
University of North Florida  
GTMF 23 years



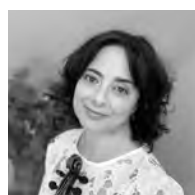
**OLGA SHPITKO**  
Atlanta Symphony Orchestra  
GTMF 17 years



**OLEG SULYGA**  
Houston Grand Opera Orchestra  
GTMF 3 years

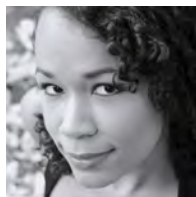


**IKUKO TAKAHASHI**  
Danish National Symphony Orchestra,  
Substitute; Steinway Gallery, Chamber  
Music and Solo  
GTMF 23 years

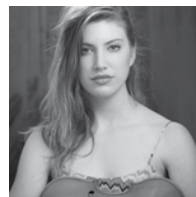


**ANNE-MARIE TERRANOVA**  
Naples Philharmonic  
GTMF 26 years





**MARLYSE THAYER**  
San Diego Symphony  
GTMF 8 years



**LYDIA UMLAUF**  
Dallas Symphony Orchestra  
GTMF 3 years



**JENNIFER THOMPSON**  
Toronto Symphony Orchestra  
GTMF 22 years



**YI ZHAO**  
Colorado Symphony Orchestra,  
Assistant Concertmaster  
GTMF 7 years

VIOLAS



**MARTIN ANDERSEN**  
New Jersey Symphony Orchestra  
GTMF 30 years



**ZACHARY COLLINS**  
Indianapolis Symphony Orchestra  
GTMF 5 years



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



**LUCINA HORNER COSBY**  
Alabama Symphony Orchestra; Alabama  
School of Fine Arts  
GTMF 33 years



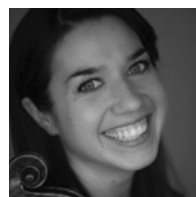
**CLAUDINE BIGELOW**  
Utah Symphony, Substitute; Deseret  
String Quartet; Brigham Young University  
GTMF 24 years



**CHIARA KINGSLEY  
DIEGUEZ**  
Baltimore Chamber Orchestra, Principal;  
National Symphony Orchestra  
GTMF 20 years



**PHILIPPE C. CHAO**  
Kennedy Center Opera House Orchestra;  
George Mason University School of  
Music; Montgomery College; Georgetown  
University  
GTMF 21 years



**CAROLINE GILBERT**  
Buffalo Philharmonic Orchestra,  
Principal  
GTMF 6 years

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**ALLYSON GOODMAN**  
Kennedy Center Opera House Orchestra,  
Principal; Catholic University  
GTMF 9 years



**SUSAN GULKIS ASSADI**  
Seattle Symphony, Principal  
GTMF 25 years



**MARY HAMMANN**  
Metropolitan Opera Orchestra  
GTMF 7 years



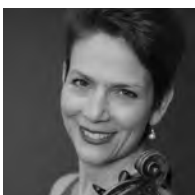
**YANG-YOON KIM**  
Atlanta Symphony Orchestra  
GTMF 7 years



**ANNA KRUGER**  
San Francisco Ballet Orchestra, Associate  
Principal; New Century Chamber  
Orchestra, Principal; California State  
University, Sacramento  
GTMF 26 years



**YIYIN LI**  
Atlanta Symphony Orchestra  
GTMF 2 years



**KRISTEN LINFANTE**  
Apollo's Fire Baroque Orchestra,  
Co-Principal; Chamber Music Pittsburgh,  
Executive Director  
GTMF 27 years



**PAUL MURPHY**  
Atlanta Symphony Orchestra, Associate  
Principal; Mercer University McDuffie  
Center for Strings  
GTMF 15 years



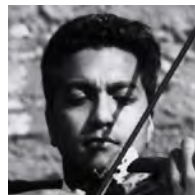
**SAMUEL PEDERSEN**  
Houston Symphony  
GTMF 2 years



**RITA PORFIRIS**  
Iceland Symphony Orchestra,  
Co-Principal; University of Hartford,  
The Hartt School  
GTMF 23 years



**MARIA SEMES**  
The Louisville Orchestra  
GTMF 3 years



**ABHIJIT SENGUPTA**  
Director of Artistic Planning,  
Carnegie Hall  
GTMF 22 years



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



**WHITTNEY SJOGREN**  
Utah Symphony  
GTMF 6 years





**PHILLIP STEVENS**  
 Colorado Symphony Orchestra;  
 Metropolitan State University of Denver  
 GTMF 6 years



**SARAH SWITZER**  
 Minnesota Orchestra  
 GTMF 2 years



**RACHEL SWERDLOW**  
 Seattle Symphony, Viola & Assistant  
 Librarian; Fulton Street Chamber Players,  
 Co-Founder  
 GTMF 22 years



**KAYLA WILLIAMS**  
 2021-2023 Juilliard Career  
 Advancement Fellow  
 GTMF 2 years

CELLOS



**SILVER AINOMÄE**  
 Minnesota Orchestra, Associate Principal  
 GTMF 2 years



**KRISANTHY DESBY**  
 Strobe  
 GTMF 30 years



**GRACE AN**  
 Winnipeg Symphony Orchestra  
 GTMF 1 year



**KARI JANE DOCTER**  
 Metropolitan Opera Orchestra  
 GTMF 18 years



**THOMAS CARPENTER**  
 Atlanta Symphony Orchestra  
 GTMF 5 years



**ALLISON DRENKOW**  
 Charlotte Symphony, Assistant Principal  
 GTMF 2 years



**GREGORY CLINTON**  
 Omaha Symphony, Associate Principal  
 GTMF 32 years



**KAREN FREER**  
 Atlanta Symphony Orchestra,  
 Assistant Principal  
 GTMF 18 years

INTRODUCING YOUR **FESTIVAL ORCHESTRA**

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**JUDITH  
MCINTYRE GALECKI**  
Colorado Symphony Orchestra  
GTMF 12 years



**DAVID GARRETT**  
Los Angeles Philharmonic; California  
State University, Long Beach  
GTMF 10 years



**DEBORAH NITKA HICKS**  
Fort Wayne Philharmonic,  
Assistant Principal  
GTMF 31 years



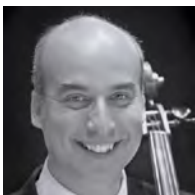
**JENNIFER HUMPHREYS**  
St. Louis Symphony Orchestra  
GTMF 10 years



**MATTHEW JOHNSON**  
Utah Symphony, Acting Principal  
GTMF 3 years



**CHARAE KRUEGER**  
Atlanta Opera Orchestra, Principal;  
Atlanta Ballet Orchestra, Principal;  
Kennesaw State University  
GTMF 11 years



**DANIEL LAUFER**  
Atlanta Symphony Orchestra,  
Associate Principal  
GTMF 12 years



**STEVEN LAVEN**  
Boston Pops Esplanade Orchestra;  
Rhode Island Philharmonic; Pro Arte  
Chamber Orchestra of Boston, Principal  
GTMF 33 years



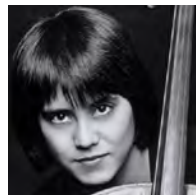
**AMY LEUNG**  
Bay Area Freelance Musician  
GTMF 20 years



**SEOYOEN MIN**  
Colorado Symphony Orchestra, Principal  
GTMF 3 years



**DAVID MOLLENAUER**  
San Antonio Philharmonic, Principal;  
SOLI Chamber Ensemble, Founding  
Member; Trinity University  
GTMF 19 years



**THALIA MOORE**  
San Francisco Opera Orchestra,  
Associate Principal; San Francisco Ballet  
Orchestra, Acting Assistant Principal  
GTMF 24 Years



**MARCIA PECK**  
Minnesota Orchestra  
GTMF 53 years



**DAVID SCHEPPS**  
New Mexico Philharmonic; Santa Fe Pro  
Musica; University of New Mexico  
GTMF 31 years





**JULIA SENGUPTA**  
Metropolitan Opera Orchestra,  
Substitute; Baltimore Symphony,  
Substitute  
GTMF 14 years



**DARIUSZ SKORACZEWSKI**  
Baltimore Symphony Orchestra, Principal  
GTMF 6 years



**JOHN SHARP**  
Chicago Symphony Orchestra, Principal;  
Roosevelt University  
GTMF 1 year

**BASSES**



**RICHARD BARBER**  
National Symphony Orchestra, Assistant  
Principal; Eclipse Chamber Orchestra;  
University of Maryland  
GTMF 16 years



**SUSAN CAHILL**  
Colorado Symphony Orchestra; University  
of Denver  
GTMF 12 years



**ROBERT BARNEY**  
Santa Fe Pro Musica; Baltimore  
Symphony Orchestra, Former Principal  
GTMF 16 years



**CHARLES DERAMUS**  
Royal Swedish Opera, Principal  
GTMF 11 years



**PATRICK BILANCHONE**  
Jacksonville Symphony  
GTMF 28 years



**DEBORAH DUNHAM**  
Mercury Chamber Orchestra, Principal;  
Sam Houston State University  
GTMF 21 years



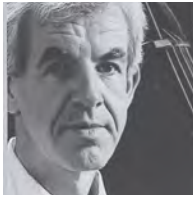
**FRED BRETSCGER**  
Houston Symphony, Former Principal;  
St. Paul Chamber Orchestra, Former  
Assistant Principal; New York  
Philharmonic, Guest Principal; National  
Arts Centre Orchestra, Guest Principal  
GTMF 33 years



**SKIP EDWARDS**  
Freelance Musician  
GTMF 34 years

INTRODUCING YOUR **FESTIVAL ORCHESTRA**

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**PAUL ELLISON**  
Rice University, Shepherd School of Music  
GTMF 37 years



**ERIK GRONFOR**  
Houston Grand Opera Orchestra, Assistant Principal  
GTMF 24 years



**GORDON HILL**  
Auckland Philharmonia, Principal  
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Utah Symphony, Associate Principal  
GTMF 19 years



**JEFFREY KAIL**  
Kansas City Symphony, Principal (former)  
GTMF 3 years



**ROBIN KESSELMAN**  
Houston Symphony, Principal  
GTMF 7 years



**SIDNEY KING**  
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GTMF 31 years



**JOSEPH LESCHER**  
San Francisco Opera Orchestra, Principal  
GTMF 15 years



**BRANDON MASON**  
Detroit Symphony Orchestra  
GTMF 5 years



**JOSEPH MCFADDEN**  
Atlanta Symphony Orchestra, Principal  
GTMF 3 years



**JOHN PELLEGRINO**  
ProMusica Chamber Orchestra, Principal;  
Columbus Symphony, Assistant Principal  
GTMF 18 years



**ANDREW RACITI**  
Milwaukee Symphony Orchestra, Associate Principal; Northwestern University  
GTMF 15 years



**BILL RITCHIE**  
Omaha Symphony, Assistant Principal  
GTMF 38 years



**HAROLD ROBINSON**  
Philadelphia Orchestra, Principal (retired); The Juilliard School; Curtis Institute of Music  
GTMF 1 year





**DAVID WILLIAMSON**  
Minnesota Orchestra; University of  
Minnesota  
GTMF 28 years

## FLUTES & PICCOLOS



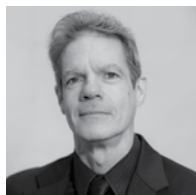
**CAROLE BEAN**  
National Symphony Orchestra  
GTMF 29 years



**JULIA BOGORAD-KOGAN**  
St. Paul Chamber Orchestra, Principal;  
University of Minnesota  
GTMF 41 years



**JUDY DINES**  
Houston Symphony  
GTMF 8 years



**ADAM KUENZEL**  
Minnesota Orchestra, Principal  
GTMF 7 years



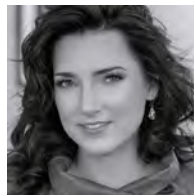
**KOREN MCCAFFREY**  
Metropolitan Opera Orchestra  
GTMF 6 years



**STEPHANIE MORTIMORE**  
Metropolitan Opera Orchestra, Principal  
Piccolo; The Juilliard School  
GTMF 21 years



**CHRISTINA SMITH**  
Atlanta Symphony Orchestra, Principal  
GTMF 8 years



**MERCEDES SMITH**  
Utah Symphony, Principal  
GTMF 7 years



**JENNIFER STEELE**  
Pittsburgh Symphony Orchestra  
GTMF 1 year



**CAITLYN  
VALOVICK-MOORE**  
Utah Symphony; University of Utah  
GTMF 12 years

INTRODUCING YOUR **FESTIVAL ORCHESTRA**



**ALICE KOGAN WEINREB**  
National Symphony Orchestra; Eclipse Chamber Orchestra; Catholic University of America  
GTMF 23 years

**OBOES & ENGLISH HORNS**



**JAREN ATHERHOLT**  
University of North Carolina School of the Arts  
GTMF 16 years



**ZACHARY BOEDING**  
Atlanta Symphony Orchestra, Associate Principal  
GTMF 5 years



**ZAC HAMMOND**  
Utah Symphony, Principal  
GTMF 1 year



**MELISSA HOOPER**  
Baltimore Symphony Orchestra, Assistant Principal  
GTMF 4 years



**SAMUEL NEMEČ**  
Atlanta Symphony Orchestra  
GTMF 5 years



**DWIGHT PARRY**  
Cincinnati Symphony Orchestra  
GTMF 2 years



**MARTIN SCHURING**  
Arizona State University  
GTMF 40 years



**LISSA STOLZ**  
Utah Symphony  
GTMF 6 years



**TAMARA BENITEZ WINSTON**  
Nashville Symphony Orchestra; Brooklyn College Conservatory of Music  
GTMF 2 years



# CLARINETS



**JOSÉ GONZÁLEZ GRANERO**  
San Francisco Opera, Principal  
GTMF 4 years



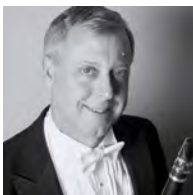
**MARCI GURNOW**  
Atlanta Symphony Orchestra  
GTMF 7 years



**STEPHANIE KEY**  
SOLI Chamber Ensemble; Dallas Symphony, Second/Utility Clarinet  
GTMF 19 years



**GIL LEE**  
Temple University  
GTMF 1 year



**THOMAS LEGRAND**  
Houston Symphony, Associate Principal  
GTMF 38 years



**LEE LIVENGOOD**  
Utah Symphony  
GTMF 14 years



**EUGENE MONDIE**  
National Symphony Orchestra, Assistant Principal; Peabody Institute; Catholic University of America  
GTMF 7 years



**GREGORY RADEN**  
Dallas Symphony Orchestra, Principal; Southern Methodist University; University of North Texas  
GTMF 21 years



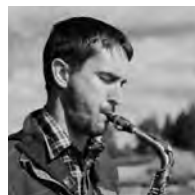
**ERIN SVOBODA-SCOTT**  
Utah Symphony, Associate Principal/  
E-Flat Clarinet  
GTMF 1 year

INTRODUCING YOUR **FESTIVAL ORCHESTRA**

**SAXOPHONES**



**DARON BRADFORD**  
Utah Symphony, Substitute;  
Brigham Young University  
GTMF 6 years



**MIKE RICHARDS**  
GTMF 4 years



**JAMES FORGER**  
Michigan State University  
GTMF 26 years

**BASSOONS & CONTRABASSOONS**



**ANDREW BRADY**  
St. Paul Chamber Orchestra, Principal  
GTMF 7 years



**SUE HEINEMAN**  
National Symphony Orchestra, Principal  
GTMF 13 years



**STEVEN BRAUNSTEIN**  
San Francisco Symphony  
GTMF 21 years



**SHARON KUSTER**  
San Antonio Philharmonic, Principal  
GTMF 33 years



**JUAN DE GOMAR**  
Atlanta Symphony Orchestra  
GTMF 23 years



**KRISTEN SONNEBORN**  
Naples Philharmonic, Principal;  
Florida Gulf Coast University  
GTMF 30 years



# HORNS



**ALISON DRESSER**  
Indianapolis Symphony Orchestra  
GTMF 1 year



**MICHAEL GAST**  
Minnesota Orchestra, Principal  
GTMF 14 years



**NANCY GOODEARL**  
Houston Symphony  
GTMF 32 years



**BOB LAUVER**  
Pittsburgh Symphony Orchestra  
GTMF 22 years



**SHELBY NUGENT**  
Dallas Opera Orchestra; Dallas Symphony  
Orchestra, Substitute  
GTMF 5 years



**JOSH PHILLIPS**  
Milwaukee Symphony Orchestra (former)  
GTMF 11 years



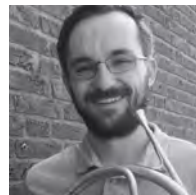
**KARL PITUCH**  
Detroit Symphony Orchestra, Principal  
GTMF 11 years



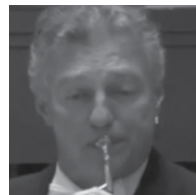
**GAVIN REED**  
River Oaks Chamber Orchestra; Cabrillo  
Festival of Contemporary Music;  
University of Houston  
GTMF 4 years



**JONATHAN RING**  
San Francisco Symphony; San Francisco  
Conservatory of Music  
GTMF 26 years



**EDMUND ROLLETT**  
Utah Symphony, Associate Principal;  
Westminster College  
GTMF 6 years



**PAUL STRAKA**  
St. Paul Chamber Orchestra; Lyric Opera  
of Chicago  
GTMF 6 years



**ADAM UNSWORTH**  
University of Michigan  
GTMF 5 years

INTRODUCING YOUR **FESTIVAL ORCHESTRA**



**GAIL WILLIAMS**  
Chicago Symphony Orchestra (retired);  
Northwestern University  
GTMF 31 years

**TRUMPETS**



**BARBARA BUTLER**  
Chicago Chamber Musicians; Music of  
the Baroque; Rice University, Shepherd  
School of Music; Music Academy  
GTMF 42 years



**RUSSELL CAMPBELL**  
Dallas Symphony Orchestra,  
Associate Principal  
GTMF 5 years



**CHARLES DAVAL**  
University of Illinois  
GTMF 32 years



**THOMAS HOOTEN**  
Los Angeles Philharmonic, Principal;  
University of Southern California,  
Thornton School of Music  
GTMF 15 years



**BILLY HUNTER**  
Metropolitan Opera Orchestra, Principal;  
Grant Park Symphony Orchestra,  
Assistant Principal  
GTMF 2 years



**CONRAD JONES**  
Indianapolis Symphony Orchestra,  
Principal; University of Indianapolis  
GTMF 5 years



**JUSTIN KOHAN**  
Canton Symphony Orchestra, Principal;  
Akron Symphony Orchestra, Principal  
GTMF 2 years



**JENNIFER MAROTTA**  
University of Southern California,  
Thornton School of Music  
GTMF 17 years



**MATTHEW SONNEBORN**  
Naples Philharmonic, Principal  
GTMF 18 years



## TROMBONES



**DAVID BINDER**  
 Detroit Symphony Orchestra  
 GTMF 6 years



**JEREMY BUCKLER**  
 Baltimore Symphony Orchestra  
 GTMF 1 year



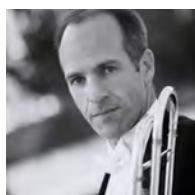
**JAY EVANS**  
 Alabama Symphony Orchestra, Principal;  
 University of Alabama Birmingham;  
 University of Montevallo  
 GTMF 18 years



**MATTHEW GUILFORD**  
 National Symphony Orchestra; University  
 of Maryland School of Music  
 GTMF 4 years



**RYAN MILLER**  
 Indianapolis Symphony Orchestra, Acting  
 Principal; University of Indianapolis  
 GTMF 2 years



**CRAIG MULCAHY**  
 National Symphony Orchestra, Principal  
 GTMF 22 years



**JARED RODIN**  
 Indianapolis Chamber Orchestra,  
 Principal; Music of the Baroque; Butler  
 University  
 GTMF 19 years



**JAMIE WILLIAMS**  
 Deutsche Oper Berlin Orchestra,  
 Principal; Hochschule für Musik und  
 Theater Rostock  
 GTMF 2 years

INTRODUCING YOUR **FESTIVAL ORCHESTRA**

**TUBAS**



**JÄTTIK CLARK**  
Oregon Symphony, Principal; Oregon State University; Portland State University; Lewis and Clark College; Mt. Hood Community College  
GTMF 23 years



**STEPHEN DOMBROWSKI**  
Colorado Symphony Orchestra, Principal; DU Lamont School of Music; Colorado State University  
GTMF 2 years



**JOHN DICESARE**  
Seattle Symphony, Principal; University of Washington  
GTMF 1 year



**ALEX PURDY**  
Utah Symphony, Principal  
GTMF 1 year

**TIMPANI**



**MICHAEL CRUSOE**  
Seattle Symphony Orchestra (retired); University of Washington  
GTMF 14 years



**LEONARDO SOTO**  
Houston Symphony, Principal  
GTMF 3 years



**KENNETH EVERY**  
Jacksonville Symphony, Principal; University of North Florida  
GTMF 32 years



**ERICH RIEPPEL**  
Minnesota Orchestra, Principal; OAcademy, Orchestra of the Americas  
GTMF 1 year

PERCUSSION



**RICHARD BROWN**  
Houston Grand Opera Orchestra,  
Principal; Rice University, Shepherd  
School of Music (retired)  
GTMF 45 years



**KEITH CARRICK**  
Utah Symphony, Principal; University  
of Utah  
GTMF 6 years



**RIELY FRANCIS**  
San Antonio Philharmonic, Principal  
Percussion & Assistant Principal Timpani  
GTMF 20 years



**CRAIG HAUSCHILDT**  
Houston Grand Opera Orchestra;  
Houston Ballet; River Oaks Chamber  
Orchestra; Loop38  
GTMF 20 years



**JOHN KINZIE**  
Colorado Symphony Orchestra,  
Principal; University of Denver, Lamont  
School of Music  
GTMF 34 years



**ANDRÉS PICHARDO-ROSENTHAL**  
Detroit Symphony Orchestra,  
Assistant Principal  
GTMF 1 year



**BRIAN PRECHTL**  
Baltimore Symphony Orchestra  
GTMF 32 years



**WILEY A. SYKES**  
Greensboro Symphony Orchestra,  
Principal; Philidor Percussion Group;  
Guilford College  
GTMF 22 years



## HARPS



**ELISABETH  
REMY JOHNSON**

Atlanta Symphony Orchestra, Principal;  
Emory University; Georgia State  
University; Kennesaw State University  
GTMF 8 years



**RACHEL VAN  
VOORHEES KIRSCHMAN**

Louisiana Philharmonic Orchestra,  
Principal; Loyola University  
GTMF 44 years



**ANNE PREUCIL LEWELLEN**

Fort Wayne Philharmonic, Principal;  
Purdue University Fort Wayne  
GTMF 25 years



**ALLEGRA LILLY**

St. Louis Symphony Orchestra, Principal;  
Brevard Music Center  
GTMF 2 years



**ANNE DESSUS WILLIAMS**

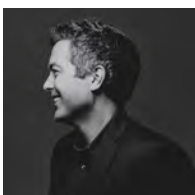
Freelance Musician  
GTMF 1 year

## KEYBOARDS



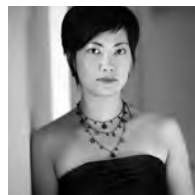
**JULIE COUCHERON**

Kennesaw State University  
GTMF 1 year



**JASON HARDINK**

Utah Symphony, Principal;  
Westminster College  
GTMF 16 years



**KIMI KAWASHIMA**

Westminster College, Director of Music  
GTMF 8 years



**ADELLE  
ESLINGER RUNNICLES**

Deutsche Oper Berlin  
GTMF 17 years

## ELECTRIC BASS



**BRAUN KHAN**  
Utah State University  
GTMF 1 year

## LIBRARIANS



**CROZET DUPLANTIER**  
Lyric Opera of Chicago, Acting Principal  
GTMF 18 years



**ROBERT STILES**  
Detroit Symphony Orchestra, Principal  
Librarian & Substitute Bass  
GTMF 24 years

## RESIDENT CONDUCTOR



**JERRY HOU**  
Atlanta Symphony Orchestra, Associate  
Conductor; Rice University, Shepherd  
School of Music  
GTMF 7 years

William

Compos

# A Story i



Charles Marion Russell

to a destiny of fulfil  
Hum the prophetic oboe mus

Is it hopeful o



Scan the QR code to listen  
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# in Music

*They  
Ventured  
into the  
Unknown...*

lment or tragedy?  
usic of the opening measures.

r foreboding?



Symphony No. 6, Track 03  
"Mountain Meadows"



SCAN ME

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