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্যান্ত্রীর JACKSON HOLE JEWELRY C°-



TO THE 61ST SEASON OF THE GRAND TETON MUSIC FESTIVAL!

Dear Friends,

Another momentous year. A transformed world. I find that, even as the English language is vast, it becomes ever harder to find the words. Words that will make sense of the terrifyingly volatile world in which we live—words that give form and expression to the emotions and anxieties that fill our thoughts and deeds.

In the absence of that adequate language, perhaps we will find solace in great art, in music.

"Music is our myth of the inner life," wrote the philosopher Susanne Langer. And as the writer Maria Popova contemplates the significance and solace of great music, she wonders "what it is about music that we feel in our marrow, that invites us into some other dimension of time, magnetizing to the present yet containing within itself all that ever was and ever will be—a place where the symbolic and the real, the abstract and the acutely alive, converge into something larger." We hope that you will accept this invitation into that deeper dimension of time as you experience eight weeks of glorious music.

Eight weeks indeed—it is with great excitement that we reinstate an eighth "operatic week," with our final concerts devoted to the timeless genius of Giacomo Puccini in his opera La Bohème.

With these performances we will inaugurate an operatic series in future seasons—you will experience some of the most exciting singers active in the world today. This should hopefully come as no surprise, as we continue to attract the finest conductors, soloists, chorus, and most importantly, one of the world's great orchestras.

As we consider and subsequently perform the diverse and inspiring repertoire featured in this season, we are, of course, thrilled to lay some mighty foundations. Besides the Puccini, you will hear the complete piano concerti of Beethoven with the incomparable Garrick Ohlsson. You will also be transported by the Second Symphony of Gustav Mahler. It is nonetheless our goal that every concert should constitute a highlight—our aspiration that you, our beloved audience, will experience the momentous, the transformative—or, in Harold Bloom's immortal words, "the ecstasy of the privileged moment."

It is my great pleasure to welcome you to the 2022 Grand Teton Music Festival. From year to year, there are ever more choices for how to spend our summer evenings in this magical valley—we do so appreciate that you have chosen to join us.

May that alchemy that so often visits our precious Walk Festival Hall during our concerts touch and fill you this summer with profound joy and hope.

Sincerely and gratefully,

Donald Runnicles

WELCOME

A NOTE FROM EMMA KAIL, EXECUTIVE DIRECTOR, AND BARBARA MCCELVEY & JOHN COSTELLO, BOARD CO-CHAIRS

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



This summer anyone, anywhere with interest and internet will be able to experience GTMF's music for free.

Welcome to the 61st summer season of your Grand Teton Music Festival! The *Financial Times* recently named GTMF one of the "top IO classical music festivals in the US." We couldn't agree more. Whether you want to immerse yourself in Mahler, enjoy a few Broadway favorites, or just introduce your kids or grandkids to music outside, GTMF has something for everyone. We can't wait to share it all with you over the next eight weeks!

The Festival Orchestra is the heart of GTMF. We're thrilled to have this symphonic dream team under the leadership of Music Director Sir Donald Runnicles. We're also delighted to have guest artists like Garrick Ohlsson, Augustin Hadelich and Heidi Stober rejoining us onstage. There's nothing quite like hearing the orchestra bring the music of Beethoven, Brahms, Gershwin or your favorite composer to life in Walk Festival Hall!

We're especially pleased to add an eighth week of Festival Orchestra performances in 2022. Maestro Runnicles will lead a semi-staged production of Puccini's *La Bohème*. It's your chance to experience the greatest musical love story of all time right here in the Tetons. We cannot thank Frances and Allan Tessler enough for making this special opera week possible.

If you love classical music at a smaller scale, GTMF has two options for you. The Chamber Music Series returns to Walk Festival Hall for seven Wednesday nights, July 6-August 17. And a new Sunday afternoon piano recital series will give you a chance to hear three keyboard virtuosi in concert—including the winner of this year's Van Cliburn International Piano Competition.

Symphonic music isn't the only great music. GTMF's Gateway Series is back on four Thursday nights to bring you entertaining performances by artists from varied genres: jazz, Broadway, folk, choral and more. Make a date to hear "Louis Armstrong and The First Ladies of Song," GRAMMY"-winner Aoife O'Donovan, "Broadway: Then and Now," or VOCES8.

GTMF's mission is to engage, entertain, educate and inspire people through exhilarating musical experiences. That mission extends beyond Walk Festival Hall. This summer, we're doing more to help others access great music, both in Jackson Hole and around the world. Through our outdoor shows in Center for the Arts Park and mobile concert series, GTMF On the Road, the Festival will bring free music to thousands of children and adults. Livestreams of our final Festival Orchestra programs will expand access globally. None of this is possible without people like you. Thank you for being part of our audience. If you've given of your time or money, thank you for your gift. More programming means more impact. But it also demands more resources. Your donations and ticket purchases are the key to every note we play. We appreciate you. And with your continued support, we know the very best is yet to come!

Enjoy the music!

EMMA Kail

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STACEY PETERSON



String Lake Morning | 36x24 | Oil



Stacey Peterson is the Featured Artist for the Grand Teton Music Festival's 61st Season

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Cover artwork, entitled "Summer at the Landing," was created by Stacey Peterson, 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.

Programs, dates and guest artists subject to change.

	SUNDAY	MONDAY	TUESDAY	WEDNESDAY
OPENING WEEK				Chamber Music Series: Chopin, Prokofiev and More July 6 at 7 PM; \$30
week 2				Chamber Music Series: St. Lawrence String Quartet and the Mendelssohns July 13 at 7 PM; \$30
WEEK	Sunday Matinee Piano Recital: Inon Barnatan July 17 at 3 PM; \$40 Inon Barnatan, piano			Chamber Music Series: Hadelich, Ravel and Beethoven July 20 at 7 PM; \$30
week 4	Sunday Matinee Piano Recital: Joyce Yang July 24 at 3 PM; \$40 Joyce Yang, piano			Chamber Music Series: Stober, Runnicles and a Marsalis Fanfare July 27 at 7 PM; \$30
week 5				Chamber Music Series: Schubert's "Trout" Quintet August 3 at 7 PM; \$30
WEEK 6	Sunday Matinee Piano Recital: Van Cliburn International Piano Competition Gold Medalist August 7 at 3 PM; \$40 Program and artist TBA			Chamber Music Series: Mozart, Ravel and Kreisler August 10 at 7 PM; \$30
week 7				Chamber Music Series: Mozart, Debussy and Coleridge-Taylor August 17 at 7 PM; \$30
CLOSING WEEK				
8				

OUTDOOR CONCERTS

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

Free Family Concert

Sunday, July 3 at 6 PM Free but ticketed

Jerry Hou, conductor Meaghan Heinrich, host

Patriotic Pops

Monday, July 4 at 7 PM Reserved seats - \$25/\$50 adults, \$15 children/students Lawn seats - free but ticketed Sir Donald Runnicles, conductor Capathia Jenkins, vocalist

Festival Orchestra:

Festival Orchestra: Beethoven Piano Extravaganza

July 8 at 8 PM; \$35/\$75

Sir Donald Runnicles, conductor Garrick Ohlsson, piano

Note: Fri & Sat programs are different

Beethoven Piano Extravaganza July 9 at 6 PM; \$35/\$75

Petrushka and Absolute Jest

St. Lawrence String Quartet

July 16 at 6 PM; \$35/\$75

Markus Stenz, conductor

Sir Donald Runnicles, conductor Garrick Ohlsson, piano

Note: Fri & Sat programs are different

Gateway Series:

Gateway Series:

July 21 at 8 PM; \$50 GRAMMY®-winning

singer/songwriter

Louis Armstrong and The First Ladies of Song

July 14 at 8 PM; \$50

Byron Stripling, trumpet/vocals Carmen Bradford, vocals

Aoife O'Donovan and Friends

Festival Orchestra:

Petrushka and Absolute Jest

July 15 at 8 PM; \$35/\$75 Markus Stenz, conductor St. Lawrence String Quartet

Festival Orchestra:

Augustin Hadelich Plays Prokofiev

July 22 at 8 PM; \$35/\$75 Sir Donald Runnicles, conductor Augustin Hadelich, violin

Festival Orchestra:

Festival Orchestra:

Augustin Hadelich Plays Prokofiev

July 23 at 6 PM; \$35/\$75 Sir Donald Runnicles, conductor Augustin Hadelich, violin

Festival Orchestra:

Mahler's "Resurrection" Symphony

July 29 at 8 PM; \$35/\$75

Sir Donald Runnicles, conductor Heidi Stober, soprano Tamara Mumford, mezzo-soprano Grand Teton Music Festival Chorus

Festival Orchestra:

Mahler's "Resurrection" Symphony

July 30 at 6 PM; \$35/\$75

Sir Donald Runnicles, conductor Heidi Stober, soprano Tamara Mumford, mezzo-soprano Grand Teton Music Festival Chorus

Gateway Series:

Broadway-Then and Now

August 4 at 8 PM; \$50

Andy Einhorn, piano/leader Marissa McGowan, vocals Blair Goldberg, vocals Mauricio Martínez, vocals Nathaniel Stampley, vocals

Festival Orchestra: The French Connection

August 5 at 8 PM; \$35/\$75 Dalia Stasevska, conductor Johannes Moser, cello

Festival Orchestra:

The French Connection August 6 at 6 PM; \$35/\$75

Dalia Stasevska, conductor Johannes Moser, cello

Gateway Series:

VOCES8 presents "Stardust"

August 11 at 8 PM; \$50 "The Rolls-Royce of British a cappella ensembles"

Festival Orchestra:

Gershwin, Williams and Rachmaninoff

August 12 at 8 PM; \$35/\$75 Eun Sun Kim, conductor Thomas Hooten, trumpet

Festival Orchestra:

Schumann and Brahms August 19 at 8 PM; \$35/\$75

Sir Donald Runnicles, conductor Ingrid Fliter, piano

Festival Orchestra: La Bohème in Concert

August 26 at 8 PM; \$35/\$75 Sir Donald Runnicles, conductor Opera soloists

Festival Orchestra:

Gershwin, Williams and Rachmaninoff

August 13 at 6 PM; \$35/\$75 Eun Sun Kim, conductor Thomas Hooten, trumpet

Festival Orchestra:

Schumann and Brahms* August 20 at 6 PM; \$35/\$75

Sir Donald Runnicles, conductor Ingrid Fliter, piano

Festival Orchestra:

La Bohème in Concert*

August 27 at 6 PM; \$35/\$75 Sir Donald Runnicles, conductor Opera soloists



FREE FAMILY CONCERT: AN AMERICAN ADVENTURE

Sunday, July 3, 6 PM; Instrument petting zoo starts at 5 PM Center for the Arts Park in downtown Jackson Jerry Hou, conductor

Meaghan Heinrich, GTMF education curator/host

Follow the GTMF Orchestra over the rainbow, back in time and all across the country as we explore the sounds and stories of American music. Fun for all ages—be ready to sing, dance, and clap along! Event is free and open to the public; tickets are required.

Business Partner Sponsor: Outpost

PATRIOTIC POPS

Monday, July 4, 7 PM Center for the Arts Park in downtown Jackson Sir Donald Runnicles, conductor Capathia Jenkins, vocalist

Patriotic Pops pairs fireworks and pops music for an Independence Day to remember! Vocalist Capathia Jenkins returns to perform at this family-friendly event.

Reserved seats: \$25-\$50 (children/students \$15)

Lawn seats: free; tickets required





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BAWDY HOUSES, CATHEDRALS AND EVERYTHING BETWEEN BY JEFF COUNTS



Quips about opera are as abundant, cruel and glorious as the beloved characters who populate the stage itself. And why not? Whether you've attended often or never, opera is one of those larger-than-life topics that everyone gets to have an opinion about. So, go ahead. Have your fun. Many others have. Take this famous *bon mot* as an example:

"The opera...is to music what a bawdy house is to a cathedral."

~ H. L. MENCKEN

Interesting. And what about the multitude of unconfirmed wits since the mid-1800s (including Molière) who have been credited with first calling opera "the most expensive of all noises"? It is perhaps possible to unpack their point, even while withholding approval of its flippancy, but what was Mencken trying to say? By confining opera in the moral and intellectual constraints of a "bawdy house," was he actually branding it the "cheapest" of all noises? Whatever his intentions, Mencken made it perfectly clear in other, even more uncharitable comments that he was simply not a fan of the art form. That's fine. He was not a fan of a great many things, so his antipathy is both easy to reconcile and easy to dismiss. Because it's wrong. Consider this contrasting quote about opera from one of its most celebrated practitioners:

"An opera begins long before the curtain goes up and ends long after it has come down. It starts in my imagination, it becomes my life, and it stays part of my life long after I've left the opera house."

~ MARIA CALLAS

Much better. Callas knew something Mencken was unwilling to consider—that opera exists to make manifest those elements of human life that defy common language. Our most recognizable traits as a species, the good and the bad, ring so much more clearly through the crystalline distillation of song.

And the grandest stories we tell ourselves about our triumphs and struggles deserve nothing less than that breadth of spectacle only opera can provide. As Callas implied, no clock or four-walled structure should be able to contain it. It may be expensive. It may even be noisy. But it is also necessary, now more than ever.

Callas' observation about the staying power of theatrical music was put to the ultimate test these last two years. We all "left the opera house" in March 2020 and are only just now fully returning in many places. The devastating impact of shutdowns on the performing arts is still being measured, but few disciplines had as much on the line as opera. Companies in every budget category were forced to experiment with video and non-traditional live presentations in an ever-widening array of safe (often outdoor) locations and the tough but important lessons learned during this survival phase will hopefully outlive their need. It's good to remember, however, that while signature events like Chicago Lyric Opera's "Drive-Through" Götterdämmerung and our own Maestro Runnicles' parking garage production of Das Rheingold at Deutsche Oper Berlin represented exciting creative departures for those organizations, there are artists who have been exploring alternate venues for years.

Stage Director David Lefkowich and his Minneapolis-based Out of the Box Opera have presented works in a boxing gym, a skating rink, a flour mill, a sewing machine factory and a renovated condo building. Only Mencken's brothels and churches appear to be missing from this adventurous list. Lefkowich, who returns to GTMF to direct our semi-staged *La Bohème* this summer, believes unpredictable settings like these can expand the emotional effectiveness of opera in fascinating ways, despite the fact that they might lack the technical capabilities of a proper opera house. Though maybe not as far from the box as a flour mill, Walk Festival Hall is a unique and special space, perfect for a fresh approach to a classic drama like *La Bohème*.



"I am a huge proponent of taking opera 'out of the box' literally and bringing it to extraordinary locations. I love creating opera in traditional spaces as well, but there is an excitement and an upended expectation for the audience that is unmatched when the opera is free from the opera house and allowed to exist in a new space. That excitement is something that is essential to a successful operatic performance. Many of the operas presented today have been performed for over 100 years and there is a certain comfort that comes from seeing something familiar and traditional. But when the opera is newly contextualized in an unexpected way, it is as if the audience is witnessing it for the first time. That sense of discovery for the audience makes for a truly thrilling and unique experience."

~ DAVID LEFKOWICH



With those enthusiastic sentiments, Lekfowich draws our attention to a couple of very important aspects of operatic presentation—context and expectation. These are the twin dragons every "out of the box" opera production must slay. Audiences over time have grown accustomed to convention, especially with titles like La Bohème, and can be quite rigid in the face of locational innovation. *Bohème* is the story of a group of young artists who must navigate love and poverty in Paris and we opera lovers not only "expect" the plot to unfold into the standard mid-19th century aesthetic, we assume we can't properly "contextualize" it without the comfortably opulent framework of the theater. The opera house is the time machine (and place machine) we have been conditioned to trust most, but as David Lefkowich clearly knows, narratives like Bohème absolutely can succeed elsewhere. Will it work here though? Our Music Director remembers well when the idea first occurred to him.

"Even as my journey with GTMF had hardly begun, I was visited by the Furies. The Operatic Furies. Opera at the Grand Teton Music Festival? Yes! 'But what would it take?', they asked. 'Busman's holiday notwithstanding, dear Maestro, initiate us!', they said. So be it. But with which opera should we begin this grand project? Perhaps the arguably greatest opera ever written? The opera to which we can all relate? It is simply inconceivable, a world without La Bohème. 'It will take a proverbial village', I told them, 'to pull it off'. Allora, ci cominciamo!"

~ SIR DONALD RUNNICLES

Let's get started, indeed! From props to costumes to lights to scenery, the proverbial village has been assembled in Teton Village, and Walk Festival Hall will be transformed in August to tell this most timeless of tales. Across oceans and centuries, GTMF patrons will be able to visit Paris in winter this summer with the help of key technological upgrades and the proven, adaptable creativity of Mr. Lefkowich. Most importantly, the Festival Orchestra and a world-class cast of singers, under the baton of our Music Director, will take full advantage of the immersive acoustical intimacy of our stage. *La Bohème* is a heartbreaking saga of human compassion and proof that important journeys can begin with something as simple as a candle, or a spark of inspiration.

The longstanding vision of Maestro Runnicles to bring opera to Jackson Hole reflects a belief that the art form is not only for everyONE, but also the kind of expressive dialect that can thrive anyWHERE. Especially here. And, honestly, who knows this better than he? With all the vaulted volume of a cathedral, the rough and ready flexibility of a bawdy house and the limitless opportunity of everything between, Walk Festival Hall is more than up to the challenge of presenting grand opera. Grumpy old H. L. Mencken might not have liked it, but what did he know?

Join us on August 26 and 27 and see it all come together for the very first time. A new annual tradition begins now...







GRAND TETON MUSIC FESTIVAL

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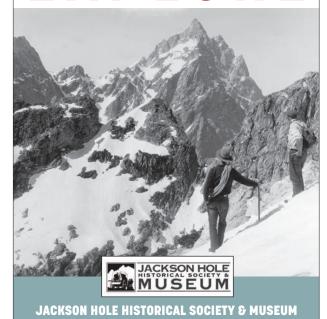
July 19 | July 26 | August 2

Seating is very limited.

To learn more, please contact:

Tim Dodge, Director of Development | 307.732.9952 | tim@gtmf.org

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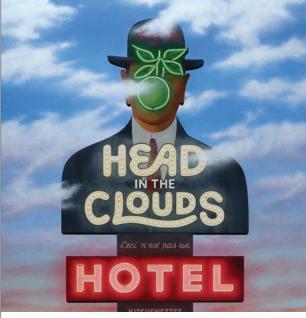
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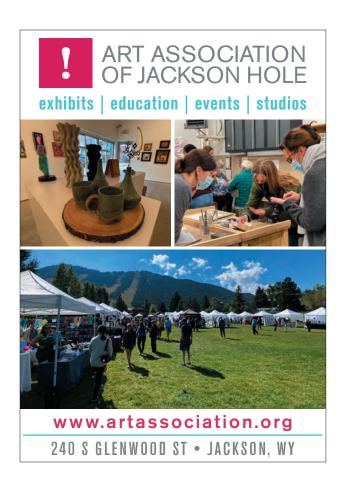
Detail of Leaning on Sunshine, 38.5 x 45 inches, oil on canvas by Robert Townsend

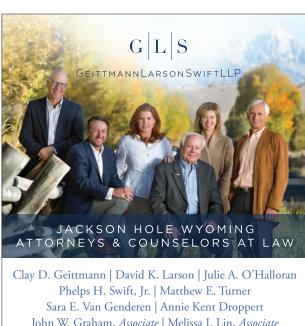


Detail of $\textit{Head in the Clouds Hotel}, 60\,\text{x}\,40$ inches, oil on canvas by Ben Steele

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2022 SUMMER SEASON July 24-August 18

This summer, experience world-class performances in a gorgeous, outdoor alpine setting in Idaho's Rocky Mountains. Music Director Alasdair Neale, the all-star Festival orchestra, and renowned guest artists from across the globe—including pianists Daniil Trifonov and George Li and violinist Leila Josefowicz—will present over three weeks of epic works from Beethoven to Strauss, alongside contemporary masterpieces from acclaimed newcomers. There is something for every listener, and it's free!

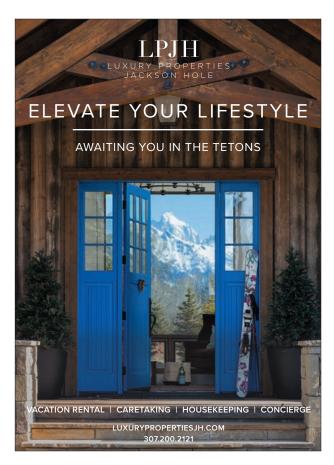
This year's fundraising Gala Concert presents one of the most instantly recognizable 20th-century works: Carmina Burana. Backed by two choruses, the Festival Orchestra and three superb soloists will deliver this footstomping, spine-tingling



music in all its glory. Sales help keep the rest of the summer performances admission free.

See you at the concerts!

symusicfestival.org









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Blue jeans and bow ties, we are Jackson Hole to a Tee.



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IN MEMORIAM

WILLIAM "BILL" DWIGHT WEISS

The Grand Teton Music Festival family mourns the loss of William "Bill" Dwight Weiss, long-time Board Chair and Life Director, who died in Jackson Hole at the age of 78 on January 6, 2022.

Born in San Diego, CA, Bill graduated from Parsons College in 1968. Bill met and married his wife, Robin Biddle Martin, a year later. They began their life in Oyster Bay and Cove Neck, New York.

In 1988 Bill moved his family to Jackson Hole, which became home for his family. Bill truly dug into the community and became a huge supporter of many nonprofit organizations, including the Grand Teton Music Festival.

Former Board Chair Margot Walk remembers Bill as "a farsighted leader, who realized early on the necessity of stabilizing housing costs for the resident orchestra." Bill helped the Festival acquire several units in Teton Village and the Aspens during his term as Board Chair. While the Festival sold those units in the mid-80s, that vision helped open the door to the Festival's future of housing a resident orchestra decades later.

Also, during Bill's chairmanship of the Festival, he started the Wine Auction, which became the Festival's primary fundraiser for several years. Former Chair Allan Tessler fondly remembers working with Bill on these early Wine Auctions, which greatly benefited

the Festival both financially and by helping to expand its reach. In addition, Tessler was a partner to Weiss beyond the Wine Auction, spending time as "shooting partners" in Idaho.

He was a vestry member and chairman of two capital campaigns for St. John's Episcopal Church and a board member and vice president at the Community Foundation of Jackson Hole from 2005 to 2012.

As Weiss' obituary in the *Jackson Hole News & Guide* said, "Jackson was where Bill called home, and he truly relished supporting the community and helping to make Jackson the amazing place it is today. **To call Bill a pillar of the community is an absolute truth.**" The Grand Teton Music Festival remembers his work with gratitude and thanks.



IN MEMORIAM

GIL ORDWAY

Gil Ordway was a facilitator—of friendship, art, learning, music and kindness. He did this not for recognition but in service of his beloved Jackson Hole, which he and Marge moved to in 1954. A supporter of the Grand Teton Music Festival, he died on May 30, 2022.

"The world, especially Jackson Hole, is a better place for Gil's being around," says Ann Baker, a longtime friend and fellow GTMF supporter. It was thanks to Gil that the Grand Teton Music Festival was able to present Beethoven's 5th Symphony (in 1988) and 9th Symphony (in 2009). "The 9th was his favorite piece; if it were up to him, the Festival would play it every year," says Richard Brown, a GTMF percussionist for 44 years. "But performing it is very expensive. Gil supporting it was such a gift to the community. He was a generous soul who believed in giving back to the place he loved."

In addition to the Festival, Gil and Marge supported the Jackson Hole Conservation Alliance, Dancers' Workshop, Teton Youth and Family Services, the Teton County Library, Off Square Theatre Company, the Learning Center, and the Jackson Hole Land Trust, among other area organizations. (In 1975, he and Marge protected Fish Creek Ranch, 381 acres of critical wildlife habitat and open space just south of Wilson, through the JH Land Trust under one of the first conservation easements in Wyoming.) Gil, a 1948 graduate of Yale University and later the University of Colorado law school, didn't confine his generosity to Jackson Hole. He was a Board Member of the World Wildlife Fund and The Wilderness Society, among other globally active nonprofits.

"He did so, so much, but always in a quiet way," says Ann, who first met Gil and Marge in the mid-1980s at one of the frequent dinner parties they held at Fish Creek Ranch. "There were place cards out for everyone, and when it was time for dessert, Gil welcomed everyone, and then he told us to pick up our napkins and glasses and go sit somewhere else. He wanted guests to meet each other and enabled a very warm atmosphere in which it was comfortable to talk to strangers. Over the years I met so many interesting people at their dinners."

Other guests at Gil and Marge's dinners were Festival musicians—for decades they housed several musicians in cabins on the ranch—visual artists-in-residence and friends they had made over the years they operated Fish Creek Ranch as a dude ranch (from about 1955-1977). Oboist Eric Barr lived in a cabin at Fish Creek Ranch starting in 1981. "I retired from the Festival Orchestra in 2005—but Gil still welcomed us to the ranch," Eric says. Eric and his wife came for more than 30 years. "I can still see Gil coming down to the cabins in his golf cart to visit with everyone on Sundays," he says.

"Gil epitomized the Jackson Hole spirit—aware of the profound and unspoiled beauty of his surroundings and adamant in protecting this unique landscape for generations to come," says Music Director Sir Donald Runnicles. "His longstanding commitment to GTMF was no less idealistic. We are so very grateful for such vision."

The Festival dedicates the opening weekend's performances of Beethoven's Piano Concertos to the memory and legacy of Gil Ordway.



SUMMER CONCERT SERIES



CARAVAN OF GLAM JUNE 10 | STRUMBUCKET* JUNE 13 | TUNA ACOUSTIC JUNE 15 | BLITZEN TRAPPER JUNE 27 | CENTER BENEFIT CONCERT: SIERRA FERRELL JULY 13
THE TWO TRACKS* JULY 18 | OLD CROW MEDICINE SHOW JULY 22 | KALETA & SUPER YAMBA BAND AUGUST 03 | PROXIMA PRADA AUGUST 11 | CALLE MAMBO* AUGUST 15
KELLER WILLIAMS GRATEFUL GRASS AUGUST 28 | THE HOOTENANNY SEPTEMBER 12 | MANHATTAN SHORT FILM FESTIVAL SEPTEMBER 23

*OUTDOOR MUSIC MONDAY CONCERT



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Mark Your
JULY 13
Calendars
JULY 20
JULY 27
AUGUST 17

gtmf.org

Photo: Chris Lee

GENERAL INFORMATION

BOX OFFICE

Fritz Box Office at Walk Festival Hall

Open June 27 through August 27, 2022

Monday & Tuesday, I2 PM – 5 PM

Wednesday - Saturday, I2 PM through intermission

Open at 2 PM on Sundays for the Piano Recital Series

(7/17, 7/24 and 8/7); Closed other Sundays
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.II28 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 61st season, we will have GTMF-branded merchandise available for sale on our website (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

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

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. Vocalist Capathia Jenkins returns to perform. Reserved seats are \$25-\$50 (children/students \$15); lawn seats are free but ticketed.

GTMF will also present a free outdoor Family Concert at the Center for the Arts Park on July 3; tickets required. Details at gtmf.org.

FESTIVAL ORCHESTRA

Festival Orchestra concerts at Walk Festival Hall (eight Fridays at 8 PM and eight Saturdays at 6 PM) are the cornerstone of the Grand Teton Music Festival season. Led by internationally renowned conductor Sir Donald Runnicles, these concerts present the very best of symphonic music. World-class guest artists and guest conductors are also featured. *Tickets* \$35-\$75.

OPEN REHEARSALS

On seven Fridays at 10 AM (July 8, 15, 22, 29, Aug 5, 12, 19), enjoy a behind-the-scenes look as the conductor and orchestra rehearse for the weekend Festival Orchestra concerts. *Tickets* \$20.

CHAMBER MUSIC SERIES

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 and special guests. Chamber concerts are on Wednesday evenings at 7 PM, July 6 through August 17. *Tickets \$30*.

GATEWAY SERIES

GTMF's expanded Gateway Series features presented world-class artists from a variety of musical genres. Gateway concerts will be held in Walk Festival Hall at 8 PM on four Thursday evenings: July 14 (Louis Armstrong and The First Ladies of Song with jazz trumpeter Byron Stripling and vocalist Carmen Bradford), July 21 (GRAMMY®-winning singer/songwriter Aoife O'Donovan and Friends), August 4 (Broadway: Then and Now with Andy Einhorn and Friends) and August 11 (vocal ensemble VOCES8). *Tickets* \$50.

NEW SUNDAY MATINEE PIANO RECITAL SERIES

A new Sunday matinee piano recital series showcases virtuosic pianists. Piano recitals will be held in Walk Festival Hall at 3 PM on three Sunday afternoons: July 17 (Inon Barnatan), July 24 (Joyce Yang) and August 7 (2022 Van Cliburn International Piano Competition Gold Medalist). *Tickets \$40*.

PRE-CONCERT TALKS

Before each Friday and Saturday Festival 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 7 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:

- July 8 and 9: Meaghan Heinrich GTMF Education Curator
- July 15 and 16: Meaghan Heinrich GTMF Education Curator
- July 22 and 23: Thomas Heuser San Juan Symphony, Music Director; Idaho Falls Symphony, Music Director
- July 29 and 30: Jeff Counts GTMF General Manager
- August 5 and 6: Ling Ling Huang GTMF Violin; Houston Grand Opera Orchestra, Violin (substitute); Houston Symphony Orchestra, Violin (substitute)
- August 12 and 13: Jerry Hou GTMF Resident Conductor; Shepherd School of Music at Rice University, Artist Teacher of Orchestras and Ensembles; Atlanta Symphony Orchestra, Associate Conductor
- August 19 and 20: Heather Kurzbauer –
 GTMF Violin; Netherlands Radio
 Chamber Philharmonic, Violin; University of
 Amsterdam, Faculty
- August 26 and 27: Kari Jane Docter GTMF Cello; Metropolitan Opera Orchestra, Cello

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

Visit gtmf.org/events for details. All children/student tickets for performances at Walk Festival Hall are \$5.



COMMUNITY ENGAGEMENT

GTMF ON THE ROAD COMMUNITY CONCERTS

GTMF On the Road is an initiative by the Grand Teton Music Festival to bring live classical music to audiences in Teton County and surrounding communities through free concerts performed by Festival Orchestra musicians. Community partners include Above and Beyond the Classroom in Teton Valley, Astoria Hot Springs, Center for the Arts, Coombs Outdoors, Dancers' Workshop, Diehl Gallery, Hole Food Rescue, Jackson Hole Children's Museum, JH Land Trust/Greenspace on the Block, Jackson Hole Public Art, National Museum of Wildlife Art, Off Square Theatre Company, Presbyterian Church of Jackson Hole, St. John's Health/Sage Living, Teton County Public Library, Teton Literacy Center, Teton Music School and Teton Science Schools/Murie Ranch. For the latest schedule, visit gtmf.org/ontheroad.

GTMF On the Road made possible by sponsors Mary & Don Shockey and Prugh Real Estate. This project was partially funded by a grant from the Community Foundation of Jackson Hole and an Arts for All grant provided by the Town of Jackson and Teton County.

MUSICAL ROAD TRIPS

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

GTMF 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 guest conductor and Festival musicians 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.

THE DONALD RUNNICLES SCHOLARSHIP COMPETITION

The Grand Teton Music Festival is proud to present the 5th Annual Scholarship Competition in honor of Music Director Sir Donald Runnicles. The competition is open to graduating high school seniors from Wyoming, Idaho and Montana who will pursue their primary studies in music (classical, jazz or other) at an accredited four-year college with a music program recognized by the National Association of Schools of Music or a conservatory with a widely recognized national profile such as The Juilliard School, Curtis Institute of Music or the New England Conservatory.

GTMF adjudicators will select six semifinalists from a pool of pre-screened auditions to perform for a panel of three professional musician judges at Walk Festival Hall in Teton Village. Scholarship awards are \$25K, \$15K and \$10K. The finals performances on Monday, July 11 at 5:30 PM are free and open to the public; tickets required. Details at gtmf.org/communityengagement.

MONDAY MUSICAL ADVENTURES

Education Curator Meaghan Heinrich embarks on Musical Adventures every Monday morning at the Greenspace on the Block in downtown Jackson. These are fun, informative and engaging music sessions for young children and their adult caretakers. Geared for listeners ages one through five, classes will also be fun and accessible for all ages.

This program made possible by a generous grant from the Gardner Grout Foundation. Special thanks to JH Land Trust for hosting GTMF at Greenspace on the Block.

STRINGFEST

StringFest unites orchestra students from local schools for an intensive workshop led by an expert clinician. The clinic gives students the opportunity to learn alongside a broader set of peers and concludes with a concert showcasing their newly refined skills and talents. This year's StringFest performance was held on May 5 at Walk Festival Hall for three orchestra classes from Jackson, Star Valley and Driggs middle schools, with GTMF violinist Barbara Scowcroft as the clinician.

SYLVIA NEIL SUMMER AMBASSADORS PROGRAM

The Sylvia Neil Summer Ambassadors program immerses local student musicians in the festival experience. These dedicated young musicians work with staff to serve as helping hands during Festival Orchestra performances and have the exclusive opportunity to go behind the scenes with the musicians during Festival Orchestra rehearsals.

Community engagement and education programming underwritten by the Botwinick-Wolfensohn Foundation & Wolfensohn Family Foundation, in memory of Elaine & James Wolfensohn. Additional arts learning support provided by the Wyoming Arts Council.



Photo: Chris Lee SUMMER 2022 GTMF.ORG 35

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GTMF YEAR-ROUND PROGRAMMING

Tickets on sale Tuesday, August 9 at gtmf.org

CONCERT SERIES



SPA Trio

Sunday, October 9 at 7 PM
Walk Festival Hall
Susanna Phillips, soprano
Paul Neubauer, viola
Anne-Marie McDermott, piano
The stellar artists that comprise the
SPA Trio explore music for piano,
viola and voice. "A fetching blend
of art and parlor songs from all over
19th- and 20th-century Europe..."
(Cleveland's *The Plain Dealer*)



Canadian Brass Holiday Concert

Presented by Jackson Hole Jewelry Co. Tuesday, December 20 at 7 PM Center for the Arts

"The world's most famous brass group," the Canadian Brass will perform holiday and classical favorites, plus a mix of music from the Renaissance to Ragtime, Dixieland, Latin, Jazz, Broadway and more.



Harlem Quartet with Pianist Michael Stephen Brown

Friday, January 27 at 7 PM Center for the Arts

Praised for their "panache" by *The New York Times*, this quartet is recognized for their expansive repertoire and artistic partnerships with classical and jazz musicians. Pianist Michael Stephen Brown joins the quartet for this diverse program.

THE METROPOLITAN OPERA: LIVE IN HD

The series is supported in part by Center for the Arts



Verdi's La Traviata Sunday, January 22 at 3 PM Center for the Arts

Soprano Nadine Sierra stars as the courtesan Violetta in Michael Mayer's production of Verdi's beloved tragedy. Tenor Stephen Costello is Alfredo, with baritone Luca Salsi as his father. Maestro Daniele Callegari conducts.



Kevin Puts' The Hours Sunday, March 5 at 3 PM Center for the Arts

This world premiere production is adapted from Michael Cunningham's acclaimed novel. In her return to the Met, soprano Renée Fleming joins soprano Kelli O'Hara and mezzosoprano Joyce DiDonato.



Mozart's The Magic Flute Sunday, June II at 3 PM

Center for the Arts

Nathalie Stutzmann conducts this new production of *Die Zauberflöte*. Simon McBurney incorporates projections, sound effects and acrobatics. Cast includes soprano Erin Morley and tenor Lawrence Brownlee.



gtmf.org

SPA Trio and Canadian Brass supported in part by:





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GRAND TETON MUSIC FESTIVAL

GUARANTORS



Do you love the Grand Teton Music Festival? Do you want to be even closer to the music?

Join a family of supporters who value great music and the Grand Teton Music Festival just like you — Guarantors.

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Mr.† & Mrs. Gilman Ordway
Ari Rifkin, in memory of Leonard Rifkin
Alisa & Philip Rogers
Mary & Stanley Seidler
Susan Jane & Nicholas J. Sutton
Frances & Allan Tessler

† In Memoriam

61 8022



MUSIC DIRECTOR

SIR DONALD RUNNICLES

Sir Donald Runnicles is the General Music Director of the Deutsche Oper Berlin and Music Director of the Grand Teton Music Festival, as well as Principal Guest Conductor of the Atlanta Symphony Orchestra. In 2019 Runnicles also took up post as the Sydney Symphony Orchestra's first ever Principal Guest Conductor. He additionally holds the title of Conductor Emeritus of the BBC Scottish Symphony Orchestra, having served as Chief Conductor from 2009-2016.

In the 2022-23 season, Maestro Runnicles will lead performances of Arabella, Elektra, Fidelio, Tosca and Tristan und Isolde at the Deutsche Oper Berlin; Die Frau ohne Schatten at the San Francisco Opera; concerts with the Atlanta Symphony Orchestra, including Mahler's Fifth Symphony; and performances with the Minnesota Orchestra (October 2022).

Runnicles 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 (2001-2007); and General Music Director of the Theater Freiburg and Orchestra (1989-1993).

Runnicles' extensive discography includes complete 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* Award 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.



RESIDENT CONDUCTOR

JERRY HOU

Born in Taiwan and growing up in a small town in Arkansas, Taiwanese-American conductor Jerry Hou had a late start in music. Beginning on trombone in the middle school band, Hou went on to work professionally in American and European orchestras before his playing career was ended by injury. He then returned to school for conducting studies, and he is now recognized for his dynamic presence, insightful interpretations, versatility and commanding technique on the podium. Hou joined the Atlanta Symphony Orchestra as Associate Conductor and Music Director of the Atlanta Symphony Youth Orchestra in September 2020. He has led the Atlanta Symphony in classical, family and education concerts, collaborating with artists such as Augustin Hadelich, Stephen Hough and Xavier Foley.

Hou has conducted the Dallas Symphony, Houston Symphony, St. Louis Symphony, Orchestra of St. Luke's, BBC Scottish Symphony Orchestra, National Arts Centre Orchestra, Teatro Colon, Rochester Philharmonic and San Antonio Symphony, among others.

In the summer of 2018, Hou lead the opening concerts of the Grand Teton Music Festival to much acclaim, in a program of Copland, Aaron Jay Kernis and Rachmaninoff's Piano Concerto No. I with renowned soloist Daniil Trifonov. Known for his flexibility in many styles and genres, he has conducted a wide range of repertoire from classical to contemporary. In the spring of 2019, Hou led performances of a new collaboration between composer Steve Reich and artist Gerhard Richter to commemorate the opening of New York City's new performing arts space and center for artistic invention, The Shed.

A leading interpreter and conductor of contemporary music, he has collaborated with internationally acclaimed composers such as Steve Reich, Anthony Davis, John Adams, Melinda Wagner, John Harbison, George Lewis, Bernard Rands, György Kurtág, Helmut Lachenmann, Unsuk Chin, Brett Dean, Mark-Anthony Turnage, Peter Eötvös, Kate Soper, Anna Clyne and Andrew Norman. Hou has conducted leading contemporary music ensembles Ensemble Modern, Ensemble Signal, Remix Ensemble, Musiqa and Alarm Will Sound.

Hou is on the faculty of Rice University's Shepherd School of Music. He lives in Houston with his wife Jenny and son Remy, and has appeared on the game show *Jeopardy!*.

GATEWAY SERIES

at Walk Festival Hall



Louis Armstrong and The First Ladies of Song

Thursday, July I4 at 8 PM | \$50 Byron Stripling, trumpet and vocals Carmen Bradford, vocals

The great Louis Armstrong collaborated with virtually every major musical star of the 20th century from Billie Holiday to Barbra Streisand, Ella Fitzgerald to Frank Sinatra, Duke Ellington and beyond. With that endearing Louis Armstrong spirit and one-of-a-kind charisma, Byron Stripling and Carmen Bradford perform famous classics from the Great American Songbook and recreate magical moments of the greatest legend of jazz!



Broadway-Then & Now

Thursday, August 4 at 8 PM | \$50 Andy Einhorn, piano/leader Marissa McGowan, vocals Blair Goldberg, vocals Mauricio Martínez, vocals Nathaniel Stampley, vocals

From Golden Age Broadway to contemporary hits, this evening includes incredible soloists supported by an ensemble of Festival musicians, hosted by pianist Andy Einhorn. Featuring tunes by Rodgers and Hammerstein, Lin-Manuel Miranda and more—plus a tribute to Steven Sondheim—it'll be a musical evening to remember!

Business Partner Sponsor: Bank of Jackson Hole



Aoife O'Donovan and Friends

Thursday, July 2I at 8 PM | \$50

GRAMMY® award-winning artist Aoife O'Donovan operates in a thrilling musical world beyond genre. Deemed "a vocalist of unerring instinct" by *The New York Times*, she has released three critically-acclaimed and boundary-blurring solo albums including her most recent record, 2022's boldly orchestrated and literarily crafted *Age Of Apathy*. Recorded and written with acclaimed producer Joe Henry (Bonnie Raitt, Rhiannon Giddens), *Age Of Apathy* is "stunning" (*Rolling Stone*) and "taps into the propulsion of prime Joni Mitchell" (*Pitchfork*) and new music.



VOCES8 presents "Stardust"

Thursday, August II at 8 PM | \$50

This wide-ranging recital connects natural and spiritual regeneration, recognizing loss, beauty, love and joy. Music from the Renaissance to the present day comes from England, Scandinavia and Iceland, as well as the USA, plus music from Mumford & Sons, Van Morrison and Nat King Cole.

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Amy M. Staehr

PARTNER

astaehr@lrw-law.com

Thomas L. Hartnett

ASSOCIATE

thartnett@lrw-law.com

Erika M. Nash

PARTNER

enash@lrw-law.com

Justin Daraie

ASSOCIATE

jdaraie@lrw-law.com

Jordan S. Chandler

ASSOCIATE

jchandler@lrw-law.com

Christopher M. Reimer

PARTNER

creimer@lrw-law.com

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GRAND TETON MUSIC FESTIVAL

THE DONALD RUNNICLES MUSICAL ARTS SCHOLARSHIP COMPETITION The Grand Teton Music Festival is proud to present the 5th Annual Scholarship Competition in honor of Music Director Sir Donald Runnicles.

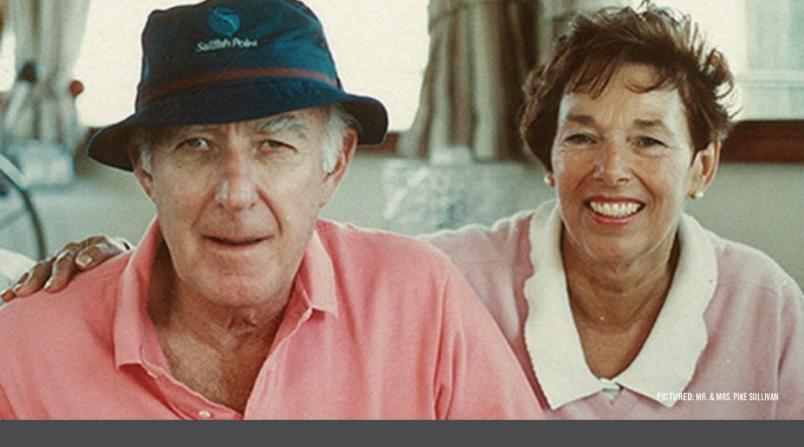
Monday, July II, 5:30 PM

Walk Festival Hall

Free and open to the public; tickets required

The annual competition is open to high school seniors from Wyoming, Idaho and Montana who will pursue college studies in music. Finalists will take the Walk Festival Hall stage to compete for \$50,000 in total awards towards their higher education.

gtmf.org/communityengagement



THE SULLIVAN SOCIETY

LEAVE A LEGACY

In 2013, the Grand Teton Music Festival received an inspiring gift from the estate of Pike and Sue Sullivan. Their generosity transformed the Festival's endowment and its future. The Sullivan Society honors this legacy.

The Sullivan Society is GTMF's special group for donors like you with gifts to the Festival in wills, trusts, or other estate plans.

As a member, you receive recognition in the Festival program book and invitations to annual thank-you events each summer.

If you've already included GTMF in your plans, let us know! We'd love to welcome you to The Sullivan Society and have you with us for this year's luncheon at Amangani on August 15.

Contact Tim Dodge, Director of Development, at 307.732.9952 or tim@gtmf.org to learn more.



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Hole community has changed
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~Susan and Richard Brown



Family Concert - An American Adventure SUNDAY, JULY 3 AT 6 PM Patriotic Pops
MONDAY, JULY 4 AT 7 PM

FEATURING

VOCALIST

CAPATHIA JENKINS

FESTIVAL ORCHESTRA

FAMILY CONCERT - AN AMERICAN **ADVENTURE**

Sunday July 3 at 6 PM at Center for the Arts Park

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

Bernstein **Overture to Candide**

Arlen "Over the Rainbow" from The Wizard of Oz

John Williams The Cowboys Overture

Gabriela Lena Frank The Mestizo Waltz from Three Latin American Dances

Carlos Simon AMEN! (selections)

Copland Hoe-Down from Rodeo Suite

What a Wonderful World **Armstrong**

(arr. Thiele)

Stella Zazzara, vocalist

Sousa The Stars and Stripes Forever

SPONSORS

Festival Orchestra sponsored by Mr.[†] & Mrs. Gilman Ordway Performance sponsored by The Jerry and Marilyn Handler Foundation and Matt & Erin Lusins Community engagement and education programming underwritten by the Botwinick-Wolfensohn

Foundation & Wolfensohn Family Foundation, in memory of Elaine & James Wolfensohn

GTMF's Business Partner for this performance is Outpost

[†] In Memoriam

FESTIVAL ORCHESTRA

PATRIOTIC POPS

Monday, July 4 at 7 PM at Center for the Arts Park

Sir Donald Runnicles,	conductor	Capathia Jenkins, vocals	
Copland	Fanfare for the Common Man		4'
Bernstein	Overture to Candide		5'
John Williams	The Cowboys Overture		9'
Sousa	National Emblem March		3'
Copland	Saturday Evening Waltz and Hoe-Do	own from Rodeo Suite	7'
Melneck	Goody Goody		3'
(arr. DeVol)	Capathia Jenkins, vocalist		
Arlen	"Over the Rainbow" from <i>The Wizar</i>	d of Oz	4'
(arr. Blank)	Capathia Jenkins, vocalist		
Cohan (arr. Hermann)	George M. Cohan Medley		3'
John Williams	The People's House from Lincoln		4'
John Williams	Raiders March from Raiders of the	Lost Ark	6'
SPONSORS	Festival Orchestra sponsored by Mi	ed by Ari Rifkin, in memory of Leonard Rifkin	

[†] In Memoriam

Thiele/Weiss (arr. Goodman)	What a Wonderful World	3'
(4.2.1 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2	Capathia Jenkins, vocalist	
Gershwin (arr. Scharnberg)	"Strike Up the Band" from Strike Up the Band	3'
	Capathia Jenkins, vocalist	
Gould	American Salute	5'
Miller (arr. Holcombe)	In the Mood	5'
Hayman (arr. Kessler)	Armed Forces Medley	4'
Hamlisch/Sager	Nobody Does It Better	3'
	Capathia Jenkins, vocalist	
Bates (arr. Shoup)	America the Beautiful	3'
1/	Capathia Jenkins, vocalist	
Berlin (arr. Kessler)	God Bless America	3'
(Capathia Jenkins, vocalist	

JULY 4 ARTIST BIOGRAPHY



CAPATHIA JENKINS

Vocals

The Brooklyn-born and raised singer/actor, Capathia Jenkins, most recently released her single "I Am Strong" and her critically acclaimed CD, Phenomenal Woman: The Maya Angelou Songs and Songs Without Words, with her collaborator Louis Rosen. She starred as Medda in the hit Disney production of Newsies on Broadway. She made her Broadway debut in The Civil War, where she created the role of Harriet Jackson. She then starred in the Off-Broadway 2000 revival of Godspell, where she wowed audiences with her stirring rendition of "Turn Back, O Man", which can still be heard on the original cast recording. She returned to Broadway in *The Look of Love* and was critically acclaimed for her performances of the Bacharach/David hits. Jenkins then created the roles of The Washing Machine in *Caroline*, or *Change* and Frieda May in

Martin Short: Fame Becomes Me, where she sang Stop the Show and brought the house down every night. In 2007 she went back to Off-Broadway and starred in (mis) Understanding Mammy: The Hattie McDaniel Story for which she was nominated for a Drama Desk Award. She was also seen in Nora Ephron's Love, Loss, and What I Wore.

An active concert artist, Jenkins has appeared with numerous orchestras around the world, including the Cleveland Orchestra, Houston Symphony, Pittsburgh Symphony (with Marvin Hamlisch), National Symphony, Cincinnati Pops (with John Morris Russell), Philly Pops, San Francisco Symphony, Seattle Symphony, Utah Symphony, Minnesota Orchestra, Toronto Symphony, San Diego Symphony, the Hong Kong Philharmonic and many others. She also sang in a Tribute to Marvin Hamlisch at the Library of Congress and she will be returning to Carnegie Hall with the New York Pops for *Get Happy: That Nelson Riddle Sound*.

Her television credits include 30 Rock, The Practice, Law & Order SVU, The Sopranos and Law & Order. She can be seen in the film Musical Chairs directed by Susan Seidelman. Jenkins was also seen in The Wiz in a live performance on NBC. She can be heard on the following film soundtracks: Nine, Chicago and Legally Blonde 2.

capathiajenkins.com

Violin

Jessica Mathaes Patrick Neal

Anastasia Agapova Andrea Ashdown Jorie Butler-Gever Joan Cataldo Joan Christenson Iulie Coleman Gina Costanza Davis Tracy Dunlop Gregory Ewer Anna Genest Russell Hershow Ling Ling Huang Tomoko Iguchi Dorris Dai Janssen Yuka Kadota Kana Kimura Louise Morrison Simon Shiao Anne-Marie Terranova Mwakudua waNgure

Viola

Susan Gulkis Assadi

Claudine Bigelow
Chiara Kingsley Dieguez
Caroline Gilbert
Yang-Yoon Kim
Suzanne LeFevre
Rita Porfiris
Kayla Williams

Cello

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FEATURING

PIANIST GARRICK OHLSSON

WEEK

Chamber Music Series:
Chopin, Prokofiev and More
JULY 6 AT 7 PM

Festival Orchestra:

Beethoven Piano Extravaganza

JULY 8 AT 8 PM

JULY 9 AT 6 PM

SPONSORS

This week's concerts sponsored by Janet & John Costello



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Our 2022 Season artwork, entitled "Summer at the Landing," was created by Stacey Peterson, staceypeterson.com. Ms. Peterson's artwork is available locally at Turner Fine Art.



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CHOPIN, PROKOFIEV AND MORE

Wednesday, July 6 at 7 PM at Walk Festival Hall

15' **Ibert Divertissement** Introduction Cortège Nocturne Valse Parade Finale Caitlyn Valovick-Moore, flute/piccolo Eugene Mondie, clarinet Juan de Gomar, bassoon/contrabassoon Gail Williams, horn Conrad Jones, trumpet Roger Oyster, trombone Craig Hauschildt, timpani Richard Brown, percussion Jason Hardink, piano/celesta Anastasia Agapova, violin Tomoko Iguchi, violin Yuka Kadota, violin Suzanne LeFevre, viola Rita Porfiris, viola Judith McIntyre Galecki, cello Seoyoen Min, cello Joseph McFadden, bass Jerry Hou, conductor **Prokofiev** Quintet in G minor, Op. 39 22' Tema con variazioni Andante energico Andante sostenuto, ma con brio Adagio pesante Allegro precipitato, ma non troppo presto Andantino Jaren Atherholt, oboe Eugene Mondie, clarinet Yuka Kadota, violin Rita Porfiris, viola Joseph McFadden, bass SPONSORS This week's concerts sponsored by Janet & John Costello

INTERMISSION

Vito Palumbo	Octavion	15
	Caitlyn Valovick-Moore, piccolo	
	Jason Hardink, piano	
Bonis	Pièces à 4 mains, Op. 130	8
	Caravane	
	Andante religioso	
	Carillon de Fête	
	A Matines	
	Habanera	
	Minuit sonne à la Grosse Horloge	
	Kimi Kawashima, piano	
	Jason Hardink, piano	
Chopin	Rondo in C Major for Two Pianos, Op. 73 Posth.	9
	Kimi Kawashima, piano	
	Jason Hardink, piano	

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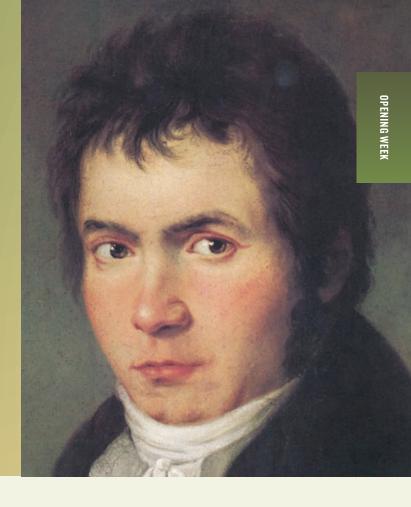
JULY 8 & 9

BEETHOVEN PIANO EXTRAVAGANZA

LUDWIG VAN BEETHOVEN

Beethoven's Five (Some-Odd) Piano Concertos

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



The concerto genre had already reached version 2.0 by the time Beethoven came along. The original Baroque concerto (such as by Bach, Vivaldi or Handel) typically featured a lob-and-volley style of discourse between the orchestra and a soloist or small concertino group, the whole conceived as a collaborative affair. Composers of the following Viennese Classical era updated the Baroque concerto by discarding the concertino group and focusing on a single soloist who engaged with the orchestra in a more assertive manner, sometimes even verging on the confrontational. Mozart provides the incomparable *locus classicus* here, particularly in the many piano concertos that he composed for his own performances.

Beethoven inherited the Mozartean model, but almost from the beginning he began shepherding

the chamber-like genre towards a distinctly more symphonic concept. In particular, he amplified the soloist's role, which makes sense given Beethoven's electrifying pianism; he was the first of the great bad-boy pianists, no mere recitalist but a force of nature. "String snapper, hands on high," exclaimed critic Harold C. Schonberg in the Beethoven chapter of his irresistibly entertaining The Great Pianists. Beethoven triumphed in his quest for a bigger, better and more memorable concerto. By the time he put the finishing touches on the "Emperor" Concerto No. 5, he had brought the genre to version 3.0, which was to serve as the model (and despair) for composers well into the 20th century.

The numbering and the number of the Beethoven piano concertos is a bit off. A remnant of a pre-first concerto (No. 0, perhaps)

survives from Beethoven's salad days. The official first concerto is actually the second, and vice-versa. Furthermore, an ill-advised attempt at refashioning the great Violin Concerto for piano squats glumly between the Fourth and Fifth Piano Concertos in Beethoven's catalog as some kind of misbegotten Concerto No. 4 1/2. That said, for most of us there are five piano concertos, and they witness Beethoven's development from his Early through Middle Periods. It would seem that once deafness mandated the end of Beethoven's performing career, he stopped writing concertos. That's a pity; we have no "late" concertos to stand beside those glorious piano sonatas and string quartets. But there's no point in bewailing what is not. Beethoven's extant concertos are monuments of the art, and they changed the genre forever.

FESTIVAL ORCHESTRA

BEETHOVEN PIANO EXTRAVAGANZA

Friday, July 8 at 8 PM; Saturday, July 9 at 6 PM; Walk Festival Hall

Sir Donald Runnicles, conductor	Garrick Ohlsson, piano
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PROGRAM 1 - JULY 8

Beethoven Piano Concerto No. 2 in B-flat Major, Op. 19

28'

Allegro con brio

Adagio

Rondo: Molto allegro

Beethoven Piano Concerto No. 1 in C Major, Op. 15

36'

Allegro con brio

Largo

Rondo: Allegro

INTERMISSION

Beethoven Piano Concerto No. 4 in G Major, Op. 58

34'

Allegro moderato Andante con moto Rondo: Vivace

This program is dedicated to Gil Ordway, whose leadership, generosity and passion for Beethoven live on with us, always.

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	Music Director Initiatives sponsored by Peter Fenton & Kate Greer
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[†] In Memoriam

PROGRAM 2 - JULY 9

Beethoven	The Creatures of Prometheus Overture	5'
Beethoven	Piano Concerto No. 3 in C minor, Op. 37 Allegro con brio Largo Rondo: Allegro	34'
	INTERMISSION	
Beethoven	Piano Concerto No. 5 in E-flat Major, Op. 73, "Emperor" Allegro Adagio un poco mosso Rondo: Allegro	38'

JULY 8 PROGRAM NOTES

LUDWIG VAN BEETHOVEN

Piano Concerto No. 2 in B-flat Major, Op. 19

AT A GLANCE

Born: 1770 Died: 1827

Date of Composition: 1788/1795 Instrumentation: Piano Concerto No. 2 is scored for flute, 2 oboes, 2 bassoons, 2 horns, strings and solo piano.

The B-flat Piano Concerto is often given short shrift in comparison to its weightier companions, but taken entirely on its own merits, it's an admirable and appealing piece of music. The earliest of Beethoven's orchestral works to have reached repertory status, it shows the young composer at his early best.

He began it around 1788—as with Concerto No. 1, the details are sketchy at best—and likely had it ready by 1795, when it (probably) featured on Beethoven's first Vienna concert, on March 29. After a few revisions, the score was published in 1801 as Beethoven's Second Concerto, despite being chronologically the first.

The Mozartean model holds full sway in the B-flat Concerto's first movement: an extended orchestra-only exposition presents the first movement's materials; upon the entry of the soloist a second exposition follows; a development mixes and matches those materials; a recapitulation restates the whole (all in the primary, or "tonic" key); before the movement's conclusion the soloist takes off on a solo cadenza that can be improvised on the spot but is more likely worked out well in advance. Beethoven was as yet unwilling or unready to take on any of those well-established conventions, nor did he experiment overly with the balance between soloist and orchestra—the overall mien remains collaborative.

The second movement took its final form only by 1801, when Beethoven finally got around to writing out the solo part in full; prior to then he had no doubt improvised much of it, much as Mozart was apt to do. This Adagio is warm and intimate, scored in a notably Mozartean manner (consider the sustained wind lines floating in the midst of the strings, for example), and with a solo part that is largely a single-line melody that trades off its phrases with the orchestra.

The happy-go-lucky finale, reportedly written just days before the first performance, is cast in the seven-part rondo form that had become the norm for Mozart in his later years, with four iterations of its bumptious reprise surrounding three contrasting episodes, the whole dancing along with a song in its heart, a lilt in its step, and, it would seem, nary a care in the world.

Piano Concerto No. 1 in C Major, Op. 15

AT A GLANCE

Date of Composition: 1795/1800 Instrumentation: Piano Concerto No. I is scored for flute, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, strings and solo piano.

Unknowns outnumber the knowns as to the writing and early performances of Beethoven's C Major Piano Concerto. The best evidence points to Beethoven having written it in 1794 through early 1795, and playing the premiere on December 18, 1795 as part of a concert for which Joseph Haydn had arranged performances of three of the symphonies he had written for his recent London concerts. Other evidence suggests a premiere at Beethoven's first Vienna concert of March 29, 1795. A Prague debut in 1798 has also been bandied about. At least it's certain that Beethoven was the soloist each time. Also certain is that he took the concerto back into the shop for an overhaul prior to its publication in 1801. The saga ends in 1809 with the two written-out cadenzas, plus shards of a third, that Beethoven provided for the first movement.

While the concerto definitely partakes of Mozartean poise and elegance, in its grandness, length

PROGRAM NOTES JULY 8

and ambitious instrumentation, it's Beethoven through and through. Consider the first movement: a twee march theme steadily takes on an increasingly impressive guise; the piano soloist makes a daring entrance with previously unheard material—almost as though having wandered in from a different concert; the central development section is distinctly offbeat. Furthermore, the recapitulation strays from the norm by subjecting its material to considerable variation and development, rather than settling for the usual summary wrap-up and resolution.

The quietly bewitching second movement luxuriates in the intense lyricism that characterizes many of Beethoven's early slow movements—consider the magical "Pathétique" Piano Sonata Op. 13 or the exquisite reveries of the Op. 18 String Quartets. It's followed by a delectable finale threaded through with that rich vein of humor that is sometimes overlooked when discussing Beethoven's overall musical demeanor. "In this movement there are moments of such sheer delight that the proper response, if not outright laughter, is most certainly an inward chuckle" writes Beethoven scholar Antony Hopkins. "I am sure that the first to lead the way, and none more pleased to do so, would have been Beethoven himself."

Piano Concerto No. 4 in G Major, Op. 58

AT A GLANCE

Date of Composition: 1808

Instrumentation: Piano Concerto No. 4 is scored for flute, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, strings and solo piano.

Beethoven's Fourth Piano Concerto was introduced to the world as part of that legendary, freezing cold and ultra-long concert of December 22, 1808, during which Beethoven loaded the program with both the Fifth and Sixth Symphonies, the *Choral Fantasy*, the first Vienna hearings of the aria "Ah, perfido!" together with three sections of the Mass in C, and the Fourth Piano Concerto. Beethoven even threw in one of his legendary improvisations.

Listeners were in for a big surprise at the opening of the Fourth Piano Concerto. They would have expected a good long wait before the soloist entered as the orchestra worked its way through the first movement's thematic materials, a state of affairs that had been etched in marble since the days of Christian Bach, Mozart and Haydn.

Beethoven might have prefaced the performance with: *And now for something completely different*. The G Major Concerto begins with a ruminative piano solo, not all that long, but quietly unforgettable with its elegantly-voiced chords and tender falling-then-rising profile. It's only then that the orchestra enters—seemingly out of nowhere in a surprisingly distant key. A traditional orchestral exposition finally asserts itself, but even then the movement remains resolutely unconventional: the soloist enters with a quasi-improvisatory passage rather than the expected statement of the primary theme. Even the ending of the movement runs counter to expectation, via a long orchestral closing paragraph after the solo cadenza.

That fascinating opening movement leads into an Andante con moto that "belongs to the finest and most poetic of Beethoven's creations" according to Beethoven's influential student Carl Czerny. If a concerto is theater in music, then this is drama at its most exalted. The orchestra plays the part of the heavy—stern, declamatory, starkly etched in unisons. The piano channels Orpheus with his lute as it tames the orchestral beast in lushly harmonized and supple lyric lines. The Vivace finale brims with good cheer and abundant humor. Beethoven insists that all must move right along, even specifying that if the soloist simply must add a cadenza, it "must be short."

© Program notes by Scott Foglesong

LUDWIG VAN BEETHOVEN

The Creatures of Prometheus Overture

AT A GLANCE

Born: 1770 Died: 1827

Date of Composition: 1801

Instrumentation: The Creatures of Prometheus Overture is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.

We tend not to think of Beethoven as a theatrical composer. We think symphonies, we think sonatas, we think string quartets and piano trios and concertos. After all, he wrote only one opera (*Fidelio*) plus a smattering of incidental music.

And there's a ballet: *The Creatures of Prometheus*, written for the Vienna Court Theater. We don't know very much about the production. What we have is an overture, an introduction, 15 dance numbers and a finale, written about the same time as Beethoven's First Symphony.

The Overture is a jim-dandy bit of orchestral magic that opens with a resounding wallop and continues to a passage of dignified nobility, then erupts into high-spirited muscularity. Beethoven packed a lot of music into the overture's approximately five minutes. Nota bene: one of the Prometheus dance numbers is a modest little contredanse that went on to great things: Beethoven re-purposed it for the finale of the "Eroica" Symphony, in which he cultivated that modest nugget of a tune into a towering edifice of Western music.

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

AT A GLANCE

Date of Composition: 1800

Instrumentation: Piano Concerto No. 3 is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, strings and solo piano.

The Third Concerto in C minor dates from the beginning of Beethoven's Middle Period, a.k.a. his full artistic maturity, when his output began to resemble a fusillade of musical thunderbolts emanating from the right hand of an over-stimulated Zeus. Music would never be the same after that decade-long bombardment; in fact, one could characterize the ensuing 19th century as a collective attempt to come to grips with, and mop up after, Beethoven's volcanic Middle Period.

Even if the Third Concerto is often darkly dramatic, its first

PROGRAM NOTES JULY 9

movement is quite the journey through an assortment of moods and affects. Almost right up to the end Beethoven manages to sustain suspense until absolute necessity dictates a proper wrap-up.

The second-place Largo, one of the noblest movements in Beethoven's concertos, could stand alone as an independent work of the Rhapsody variety, what with its dreamy middle section characterized by silvery sounds from the piano. Soon enough (too soon, it often seems) the final measures are reached, and in a sudden lurch the masterful finale is propelled into action by the solo piano.

Beethoven's rondo finale has served as the inspiration and model for any number of later composers. Its square-jawed main theme turns out to be the inexhaustible source of the materials that follow, as Beethoven adroitly leaps over every pitfall of a form prone to stupefying tedium due to its periodic repeats. To conclude, Beethoven transforms that originally stern theme into the stuff for a dazzling celebratory frolic.

Piano Concerto No. 5 in E-flat Major "Emperor", Op. 73

AT A GLANCE

Date of Composition: 1809

Instrumentation: Piano Concerto No. 5 is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, strings and solo piano.

Napoleon's terrifying siege of Vienna provides the historical underpinning to the altogether Beethovenian roar of the "Emperor" Concerto No. 5 in E-flat Major, Op. 73, as the formerly chamberoriented and collaborative genre takes on a David-and-Goliath aspect, the solo pianist placed in heroic combat against a massive orchestral opponent. In this, his final concerto, Beethoven answers despair with hope, terror with joy, and oppression with freedom.

The gauntlet is thrown down at the very opening, as a single heraldic chord in the orchestra is answered by a flamboyant display from the soloist. Two more such exchanges follow, the piano solo waxing yet more eloquent and intricate with each effusion. Only then does the first movement settle into the expository orchestra-alone passage that had been *de rigueur* for concertos up to then. There had never been an opening like it, this grandiose kickoff to a supersized concerto for the Napoleonic era, and what followed was altogether unprecedented in not just length, but in emotional range, demeanor and affect.

The second movement, Adagio un poco mosso, replaces dynamism with introversion, grandiosity with intimacy, and structural intensity with loose-limbed construction. In this peaceful oasis of subdued lyricism, spun-out piano fantasias anticipate Chopin's limpid keyboard writing while the orchestra provides hushed hymn-like support. Then comes a near-stasis as the piano suggests a new theme, at first almost tentatively; that ghost of an idea quickly takes exultant form as the explosively joyous reprise of a finale that will be filled with robust good humor, unrestrained exuberance, andjust to keep things all the more interesting—unexpected changes of mood.

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GARRICK OHLSSON

Piano

Pianist Garrick Ohlsson has established himself worldwide as a musician of magisterial interpretive and technical prowess. Although long regarded as one of the world's leading exponents of the music of Chopin, Ohlsson commands an enormous repertoire ranging over the entire piano literature and he has come to be noted for his masterly performances of the works of Mozart, Beethoven and Schubert, as well as the Romantic repertoire. To date he has at his command more than 80 concertos, ranging from Haydn and Mozart to works of the 21st century.

In the 2018-19 season he launched an ambitious project spread over multiple seasons exploring the complete solo piano works of Brahms in four programs to be heard in New York, San Francisco,

Montreal, Los Angeles, London and a number of cities across North America. A frequent guest with the orchestras in Australia, Ohlsson has recently visited Perth, Brisbane, Melbourne, Sydney, Adelaide and Hobart as well as the New Zealand Symphony in Wellington and Auckland. In February 2020 he accomplished a seven-city recital tour across Australia just prior to the closure of the concert world due to COVID-19. Since that time and as a faculty member of San Francisco Conservatory of Music he has been able to contribute to keeping music alive for a number of organizations with live or recorded recital streams including a duo program with Kirill Gerstein with whom he will tour the US in the winter of 2022. With the re-opening of concert activity in the US in the summer of 2021, he appeared with the Indianapolis and Cleveland orchestras, in recital in San Francisco, Brevard Festival and four Brahms recitals at Chicago's Ravinia Festival. The 2021-22 season began with the KBS Orchestra in Seoul followed by Atlanta, Dallas, Seattle symphonies, BBC Glasgow and European orchestras in Prague, Hamburg, Lyon and St. Petersburg. In recital he can be heard in Los Angeles, Houston, Kansas City as well as Poland, Germany and England.

A native of White Plains, NY, Garrick Ohlsson began his piano studies at the age of eight at the Westchester Conservatory of Music; at 13 he entered The Juilliard School in New York City. He has been awarded first prizes in the Busoni and Montreal Piano Competitions, the Gold Medal at the International Chopin Competition in Warsaw (1970), the Avery Fisher Prize (1994), the University Musical Society Distinguished Artist Award in Ann Arbor, MI (1998), the Jean Gimbel Lane Prize in Piano Performance from the Northwestern University Bienen School of Music (2014) and the Gloria Artis Gold Medal for cultural merit from the Polish Deputy Culture Minister.

garrickohlsson.com

Violin

David Coucheron Jennifer Ross

Anastasia Agapova Joan Cataldo Joan Christenson Julie Coleman Judith Cox Gina Costanza Davis Tracy Dunlop Gregory Ewer Anna Genest Russell Hershow Ling Ling Huang Tomoko Iguchi Dorris Dai Janssen Yuka Kadota Iessica Mathaes Louise Morrison Patrick Neal Simon Shiao Anne-Marie Terranova Mwakudua waNgure

Viola

Susan Gulkis Assadi

Claudine Bigelow
Chiara Kingsley Dieguez
Caroline Gilbert
Yang-Yoon Kim
Suzanne LeFevre
Rita Porfiris
Kayla Williams

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- Friday, July 22, 2:30 PM—Walk Festival Hall (with Teton Music School)
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- Saturday, August 6, 10:30 AM—National Museum of Wildlife Art

PERCUSSION ENSEMBLE

- Thursday, August II, 3 PM—Teton County Library, Jackson
- Friday, August 12, 3 PM—Center for the Arts Amphitheater

ELISABETH REMY JOHNSON, HARP

• Friday, August 19, 3 PM—Teton County Library, Jackson

Please visit gtmf.org/ontheroad for updates. Since some events are held outdoors, check our website for scheduling changes due to weather.

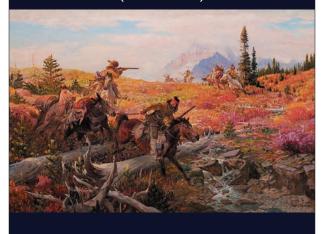
Community partners include Above and Beyond the Classroom in Teton Valley, Astoria Hot Springs, Center for the Arts, Coombs Outdoors, Dancers' Workshop, Diehl Gallery, Hole Food Rescue, Jackson Hole Children's Museum, JH Land Trust/Greenspace on the Block, Jackson Hole Public Art, National Museum of Wildlife Art, Off Square Theatre Company, Presbyterian Church of Jackson Hole, St. John's Health and Sage Living, Teton County Public Library, Teton Literacy Center, Teton Music School and Teton Science Schools/Murie Ranch.

GTMF On the Road made possible by sponsors Mary & Don Shockey and Prugh Real Estate. This project was partially funded by a grant from the Community Foundation of Jackson Hole and an Arts for All grant provided by the Town of Jackson and Teton County. Community engagement and education programming underwritten by the Botwinick-Wolfensohn Foundation & Wolfensohn Family Foundation, in memory of Elaine & James Wolfensohn. Additional arts learning support provided by the Wyoming Arts Council.



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GTMF PRE-CONCERT TALKS

Before each Friday and Saturday Festival 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 the composers and repertoire.

Talks begin at 7 PM on Fridays and 5 PM on Saturdays in the Barbara Furrer Goodman Memorial Garden near Walk Festival Hall's north entrance.

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

2022 SPEAKER SCHEDULE:

- July 8 & 9: Meaghan Heinrich - GTMF **Education Curator**
- July 15 & 16: Meaghan Heinrich
- July 22 & 23: Thomas Heuser - Music Director, Idaho Falls Symphony
- July 29 & 30: Jeff Counts – GTMF General Manager
- August 5 & 6: Ling Ling Huang - GTMF Violinist
- August I2 & I3: Jerry
 Hou GTMF Resident
 Conductor
- · August 19 & 20: Heather
- Kurzbauer GTMF Violinist

 August 26 & 27: Kari Jane Docter - GTMF Cellist











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VOCALIST

CARMEN BRADFORD

CONDUCTOR
MARKUS STENZ
ST. LAWRENCE
STRING QUARTET

WEEK

Chamber Music Series:
St. Lawrence String Quartet and the Mendelssohns
JULY 13 AT 7 PM

Gateway Series: Louis Armstrong and The First Ladies of Song JULY 14 AT 8 PM

Festival Orchestra:
Petrushka and Absolute Jest
JULY 15 AT 8 PM
JULY 16 AT 6 PM

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ST. LAWRENCE STRING QUARTET AND THE MENDELSSOHNS

Wednesday, July 13 at 7 PM at Walk Festival Hall

Fanny Mendelssohn

String Quartet in E-flat Major

21'

Adagio ma non troppo

Allegretto Romanze

Allegro molto vivace

Greg Ewer, violin

Ling Ling Huang, violin

Chiara Kingsley Dieguez, viola

David Schepps, cello

Doug Balliett

Zefiro Tornado

11'

(Performed with Purcell's Fantasia on One Note)

St. Lawrence String Quartet

INTERMISSION

Felix Mendelssohn

Octet in E-flat Major, Op. 20

33'

Allegro moderato ma con fuoco

Andante

Scherzo: Allegro leggierissimo

Presto

St. Lawrence String Quartet David Coucheron, violin Marta Krechkovsky, violin Chiara Kingsley Dieguez, viola

Seoyoen Min, cello

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Performance sponsored by Karen Rockey, in loving memory of Sam Benton Collins

LOUIS ARMSTRONG AND THE FIRST LADIES OF SONG

Thursday, July 14 at 8 PM at Walk Festival Hall

Byron Stripling, trumpet/vocals Carmen Bradford, vocals

Bobby Floyd, piano Andy Woodson, bass Jim Rupp, drums **Saxophones:**

Daron Bradford, alto sax Mike Richards, alto sax Mat Miles, tenor sax Dave Hall, tenor sax David Asman, baritone sax

Edwards/LaRocca

(arr. Clayton)

Tiger Rag

Primrose

(arr. Mackrel)

St. James Infirmary

Traditional

(arr. Tyzik)

Down by the Riverside

Feldman/Fitzgerald

(arr. Lessmann)

A Tisket A Tasket

Coslow

You'll Have to Swing It (Mr. Paganini)

Waller

(arr. Jones)

Honeysuckle Rose

Gershwin

(arr. Riddle)

They Can't Take That Away from Me

Gershwin

(arr. Riddle)

But Not for Me

Bernie/Pinkard/Casey

(arr. Mackrel)

Sweet Georgia Brown

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Trombones:

Jay Evans Bryce Mecham Nick Warmuth Jared Rodin **Trumpets:**

Reed LeCheminant Conrad Jones Charles Daval Matthew Sonneborn

INTERMISSION

MacDonald/Hanley

(arr. Wiester)

Back Home Again in Indiana

Henderson

(arr. Rhodes)

The Birth of the Blues

Howe/Albam

Battle Hymn of the Republic

Gershwin

(arr. Riddle)

I Won't Dance

Gershwin

(arr. Riddle)

Love is Here to Stay

Marks/Simons

All of Me

Rose/Hirsch

'Deed I Do

(arr. Jones)

Gershwin

A Foggy Day

(arr. Riddle)

Cannon

Bill Bailey

(arr. Tyzik)



Minnesota Orchestra, St. Louis Symphony, Vancouver Symphony, Toronto Symphony, and orchestras throughout Europe and Asia. He has been a featured soloist at the Hollywood Bowl and performs at festivals around the world.

In addition to multiple recordings with his quintet and work with artists from Tony Bennett to Whitney

with over 100 orchestras around the world including the Boston Pops, National Symphony, Pittsburgh Symphony, Dallas Symphony, Cincinnati Pops, Seattle Symphony, Baltimore Symphony,

In addition to multiple recordings with his quintet and work with artists from Tony Bennett to Whitney Houston, his prolific recording career includes hundreds of albums with the greatest pop, Broadway, soul and jazz artists of all time.

Byron Stripling earned his stripes as lead trumpeter and soloist with the Count Basie Orchestra under the direction of Thad Jones and Frank Foster. He has also played and recorded extensively with the bands of Dizzy Gillespie, Woody Herman, Dave Brubeck, Lionel Hampton, Clark Terry, Louie Bellson and Buck Clayton in addition to the Lincoln Center Jazz Orchestra, Carnegie Hall Jazz Band and GRP All Star Big Band.

byronstripling.com

BYRON STRIPLING

Trumpet/Vocals

With a contagious smile and captivating charm, the conductor, trumpet virtuoso, singer and actor Byron Stripling has ignited audiences across the globe. Recently named Principal Pops Conductor of the Pittsburgh Symphony Orchestra, his baton has led orchestras throughout the US and Canada. As soloist with the Boston Pops Orchestra, Stripling has performed frequently under the baton of Keith Lockhart, and has been featured soloist on the PBS television special *Evening at Pops* with conductors John Williams and Lockhart. Stripling also serves as artistic director and conductor of the highly acclaimed Columbus Jazz Orchestra.

Since his Carnegie Hall debut with Skitch Henderson and the New York Pops, Byron Stripling has become a pops orchestra favorite throughout the country, soloing



CARMEN BRADFORD

Vocals

A 2022 GRAMMY® nominee and recipient of the Los Angeles Jazz Society's Jazz Vocalist Award, Carmen Bradford was born in Austin, Texas and raised in Altadena, California. She grew up with music in her home and in her heart. It was only natural that she would follow in the footsteps of her great family legacy as the daughter of legendary cornetist/composer Bobby Bradford and world-renowned jazz vocalist/composer/author Melba Joyce.

Her grandfather Melvin Moore sang with Lucky Millinder and his Big Band, Dizzy Gillespie's Big Band in the 1940s, and sang with the Ink Spots, making her the third generation of incredible musicians. She has carved out a place in music history for herself and is playing an integral role in this uniquely

American art form called jazz. Carmen Bradford is jazz royalty.

At the age of 22, Bradford was discovered and hired by William "Count" Basie and was the featured vocalist in the legendary Count Basie Orchestra for nine years. She has since performed and/or recorded with Wynton Marsalis, Shelly Berg, Jeremy Monteiro, John Clayton along with the Clayton-Hamilton Orchestra, Nancy Wilson, Lena Horne, Doc Severinsen, Tony Bennett, James Brown, Willie Nelson, Tierney Sutton, Liz Wright, Patti Austin, Byron Stripling, Dori Caymmi, George Benson, Frank Sinatra, Joe Williams, Kurt Elling, Jeff Tyzik, Freddy Cole, Benny Carter, Kenny Rankin, Lou Rawls, James Newton, David Murray, The DIVA Jazz Orchestra, Dani Felber Big Band, Lincoln Center Jazz Orchestra, along with the National Symphony, Rochester Philharmonic, Dallas Symphony, Detroit Symphony, Vancouver Philharmonic, Philadelphia Pops and countless artists around the world.

Carmen Bradford returned to her big band roots with the release of *Sherrie Maricle & The DIVA Jazz Orchestra* featured on *Jazz at Lincoln Center: Live from Dizzy's Club*. This also brought her back to her big band family, the Count Basie Orchestra, which she continues to tour with to this day. The 2022 GRAMMY-nominated release of the *Live at Birdland* album with the legendary Count Basie Orchestra, conducted by Scotty Barnhart with Carmen Bradford and Jamie Davis, is receiving critical acclaim.

Carmen Bradford's love of teaching has been recognized by the San Francisco Conservatory of Music. The new Roots, Jazz, and American Music (RJAM Program) has welcomed her with open arms; she is the director of the Jazz Voice department.

carmenbradford.com

PETRUSHKA AND ABSOLUTE JEST

Friday, July 15 at 8 PM; Saturday, July 16 at 6 PM; Walk Festival Hall $\,$

Markus Stenz, con	nductor	St. Lawrence String Quartet, guest artists
Beethoven	Leonore Overture No. 3, Op. 72b	14'
John Adams	Absolute Jest	22'
	INTERM	ISSION
Stravinsky	Petrushka (1947) The Shrove-Tide Fair Petrushka's Cell The Moor's Cell The Shrove-Tide Fair (Towa	34' ards Evening)

Festival Orchestra sponsored by Mr. [†] & Mrs. Gilman Ordway This week's concerts sponsored by Susan Jane & Nicholas J. Sutton	
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[†] In Memoriam

LUDWIG VAN BEETHOVEN

Leonore Overture No. 3, Op. 72b

AT A GLANCE

Born: 1770 **Died:** 1827

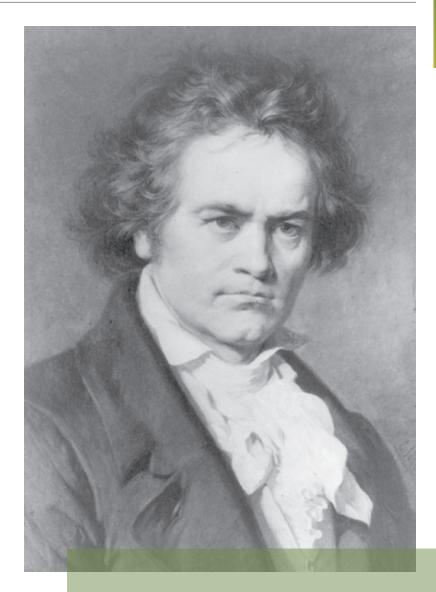
Date of Composition: 1806

Instrumentation: Leonore Overture No. 3 is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani, and strings.

It had two names, three premieres and four overtures. Beethoven slaved away at it, on and off, from 1803 through 1814. It was a failure at its 1805 premiere and only marginally more successful in a rewritten 1806 version. Only in 1814, after extensive revisions, did *Fidelio*—Beethoven's one and only opera—find success at long last. It has been core opera repertory ever since.

Fidelio was the opera's name only as of the 1814 performances; prior to that it was known as *Leonore*. Both titles refer to the heroine Leonore, who enters a prison in disguise as the boy Fidelio in order to rescue her unjustly-imprisoned husband Florestan.

Beethoven provided the four overtures—three *Leonore* and one *Fidelio*—for various performances of the opera over its long quest for acceptance. All have become concert staples, none more so than *Leonore* Overture No. 3, written for the 1806 performances and



Portrait of Beethoven by Karl Jäger

nowadays sometimes included as a second-act interlude. Its success is well deserved. Substantial and symphonic, its darkly dramatic opening mirrors the dank dungeon in which Florestan has been held, while the jubilance of its conclusion reflects the opera's overall heroic and positive message.

JOHN ADAMS

Absolute Jest

AT A GLANCE

Born: 1947

Date of Composition: 2012

Instrumentation: Absolute Jest is scored for 2 flutes, piccolo, 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, contrabassoon, 4 horns, 2 trumpets, 2 trombones, timpani, percussion, harp, piano, celesta, strings and amplified string quartet.

John Adams has been happily exploring the broad spectrum of music throughout his career. Originally trained as a clarinetist, he played in marching bands and orchestras alike, conducted Harvard's student-run Bach Society Orchestra, absorbed rock music à la Jimi Hendrix and Bob Dylan, and studied composition. His all-embracing musical ethos was very much part of his teaching during the 1970s at the San Francisco Conservatory of Music, where this author was his student in several classes and ensembles. To take one example, Adams set us collectively to work on various aspects of Richard Wagner's opera Tristan und Isolde, a work that deeply involved him at the time. He was utterly unlike most composer-professor types, considering his wide range, his eclecticism and especially his refreshingly antinomian attitude towards the prevailing serialist dogma that was dished out to most graduate students in those days.



John Adams – Photo: Vern Evans

Flash forward to 2012 and an Adams who had risen to the summit of American composers with an ever-expanding series of successes such as Harmonielehre, Nixon in China and the nativity oratorio El Niño. Yet he still maintained his fascination with earlier composers, and in particular Beethoven—a fascination he shares with the vast majority of the musical world. Having agreed to compose a work for the San Francisco Symphony's 2011 centennial celebrations, he hit on the idea of incorporating fragments of Beethoven's late quartets (the scherzos of Opuses 131 and 135,

plus the Grosse Fuge) together with scherzos from some of the symphonies, the Ninth in particular. He cast the work for the unusual combination of amplified string quartet and orchestra, a tricky combination to pull off, to say the least. Adams tells us that "the real challenge is in marrying the highly charged manner and sound of a string quartet to the mass and less precise texture of the large orchestra. Unless very skillfully handled by both composer and performers, the combining of these two ensembles can result in a feeling of sensory and expressive overload."

That is precisely what went wrong with the March 2012 premiere, which received a thorough drubbing by the majority of critics. Adams himself had second thoughts. "This original opening never satisfied me," he claimed, and he took the work back into the shop for an extensive refurbishing. That revised version—Adams replaced the entire opening section—has met with considerable success as it takes its listeners on a heady gallop through a multicolored landscape and elicits a torrent of recollections via the many Beethoven works that it touches along the way.

As might be expected from John Adams, the use of the orchestra is spectacular; Absolute Jest can be a joy just for its sonic thrills and chills alone. But even more impressive is its skillful weaving of Beethovenian originals into its Adams-esque tapestry, the whole crackling with good humor and energy. Adams himself acknowledges the work's richness, referring to it as "the most extended experience in pure 'invention' that I've ever undertaken. Its creation was for me a thrilling lesson in counterpoint, in thematic transformation and formal design."

Finally, about the work's title: Adams explains that the word *jest* "should be understood in terms of its Latin meaning, *gesta*: doings, deeds, exploits." He adds that he likes to think of the word as meaning the "exercising of one's wit by means of imagination and invention." Fortunately for everybody, John Adams has never suffered from a shortage of imagination, invention or—above all—wit.



Igor Stravinsky, c. 1930 - George Grantham Bain Collection, United States

IGOR STRAVINSKY

Petrushka

AT A GLANCE

Born: 1882 **Died**: 1972

Date of Composition: 1911, rev. 1947

Instrumentation: Petrushka is scored for 3 flutes (3rd doubling piccolo), 2 oboes, English horn, 3 clarinets (3rd doubling bass clarinet), 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion, harp, piano, celesta and strings.

Both Serge Diaghilev and Igor Stravinsky were to become artistic legends, but as of 1909 there was nothing even remotely legendary about either. Both had aspired to be composers, but whereas Diaghilev was rejected by Nikolai Rimsky-Korsakov as untalented, Stravinsky became Rimsky-Korsakov's number-one star pupil. Undaunted by failure, Diaghilev soon found his true *métier* as the

Petrushka

CONTINUED

impresario of the Paris-based Ballets Russes. Meanwhile, Stravinsky had made some modest waves as a promising young composer, so it wasn't long before Diaghilev approached him, along with three other composers, to re-work Glazunov's orchestrations of Chopin piano pieces for the company's 1909 production of *Les Sylphides*. It wasn't much of an assignment, but it seeded a collaboration that was soon to produce many rich harvests.

Diaghilev had planned a ballet based on Alexander Afanasyev's fairy tale The Firebird, for which he approached first Nikolai Tcherepnin then Anatoly Liadov to compose the score. Both prospects fell through, so Diaghilev decided to take a chance on offering the assignment to the as-yet green Stravinsky. Diaghilev's little gamble paid off handsomely: at its 1910 premiere The Firebird knocked 'em dead, brought instant fame to Stravinsky, and established the Ballets Russes as a primal force in modern ballet.

For a follow-up, Diaghilev and Stravinsky envisioned a ballet set in pagan Russia that centered around the sacrifice of a young maiden to propitiate the deities of spring. That would come into being by and by, of course, but in the meanwhile a little puppet got in the way: Petrushka, the "little Peter" of innumerable Russian puppet shows, a sad-sack type who never got the girl and was always upstaged (or beat up) by bigger,

stronger and presumably sexier puppets. The story was a collaborative affair between Stravinsky, scene designer Alexandre Benois, and choreographer Mikhail Fokine, and that sense of the collaborative extends to Stravinsky's score, which weaves a sizeable tranche of popular music and folk songs throughout its dazzling orchestral tapestry.

Petrushka, with Vaslav Nijinsky in the title role, was another smash hit at its premiere in June 1911 and has remained one of Stravinsky's most enduring orchestral compositions, as engaging and mesmerizing today as it ever was, with or without staging. Organized in four scenes, or tableaux, it takes place entirely in and around the puppet booth at a country Shrovetide Fair and tells us of Petrushka's thwarted love for the lovely Ballerina and his death at the hands of the macho and overbearing Moor. Stravinsky's technicolor score brilliantly depicts both the vibrant energy of the Russian country fair and the sadness of the little tragedy playing out amongst the puppets, exulting in all the latest harmonic idioms while simultaneously channeling the deep currents of traditional Russian music.

Nota bene: one sometimes hears that Émile Spencer's 1909 song She Had a Wooden Leg (Elle avait un jambe de bois), which Stravinsky included in Petrushka's opening scene, is a tacky dig at famed actress Sarah Bernhardt, who did indeed have just one leg. However, the factoid is as false as it is scurrilous: Bernhardt's amputation wasn't until 1915. It is true,

however, that Stravinsky thought the song was a folk tune, and was mightily embarrassed to discover that he had inadvertently perpetrated a copyright violation.

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MARKUS STENZ

Conductor

Markus Stenz has held a number of high-profile positions with international orchestras and opera houses, including Principal Conductor of the Netherlands Radio Philharmonic Orchestra (2012-19), Principal Guest of the Baltimore Symphony Orchestra (2015-19) and Conductor-in-Residence of the Seoul Philharmonic Orchestra (2016-20). He was General Music Director of the City of Cologne and Gürzenich-Kapellmeister for 11 years (2003-14), Principal Guest Conductor of the Hallé Orchestra (2010-14), Artistic Director and Chief Conductor of the Melbourne Symphony Orchestra (1998-2004), Principal Conductor of London Sinfonietta (1994-98) and Artistic Director of the Montepulciano Festival (1989-95).

Guest engagements have led him to major orchestras worldwide, including the Royal Concertgebouw Orchestra, Berlin Philharmonic, Munich Philharmonic, NHK, Symphony Orchestra of the Bayerische Rundfunk, Gewandhaus Orchestra Leipzig, London Philharmonic, Tonhalle Orchestra Zurich, Vienna Symphony and the Symphony Orchestras of the Hessische Rundfunk and NDR. US engagements include Baltimore, Boston, Chicago, Cincinnati, Dallas, Houston, San Diego and St. Louis Symphony orchestras; Los Angeles Philharmonic; Minnesota Orchestra and recently his debut with the Pittsburgh Symphony.

Despite the pandemic, Markus Stenz has conducted numerous concerts in Asia, including Seoul and Taiwan, and was guest conductor at Teatro La Fenice in Venice. In 2021-22 Stenz conducts Britten's A Midsummer Night's Dream at Deutsche Oper Berlin and the French premiere of Kurtág's opera Fin de partie at Opéra National de Paris. Other guest conducting engagements include performances with the Pacific, Colorado and Jacksonville Symphony Orchestras as well as Orchestra dell'Academia Nazionale di Santa Cecilia, Orchestre National de Lyon, Orchestra della Toscana in Florence and others.

Stenz's extensive discography includes many prize-winning recordings including the Gürzenich Orchestra's complete cycle of Gustav Mahler's Symphonies for Oehms Classics. Their recording of Mahler's Fifth Symphony received a German Record Critics' Award in November 2009. Their first recording for Hyperion of Strauss' *Don Quixote* and *Till Eulenspiegel* received unanimous critical acclaim and was followed by an equally celebrated recording of Schoenberg's *Gurrelieder* released in 2015, which received the Choral Award at the 2016 Gramophone Awards.

Stenz studied at the Hochschule für Musik in Cologne under Volker Wangenheim and at Tanglewood with Leonard Bernstein and Seiji Ozawa. He has been awarded an Honorary Fellowship of the Royal Northern College of Music and the "Silberne Stimmgabel" (Silver Tuning Fork) of the state of North Rhein/Westphalia.

markusstenz.com



ST. LAWRENCE STRING QUARTET

Geoff Nuttall, violin Owen Dalby, violin Lesley Robertson, viola Christopher Costanza, cello

"Modern," "dramatic," "superb," "wickedly attentive,"
"with a hint of rock 'n roll energy" are just a few ways
critics describe the musical phenomenon that is the
St. Lawrence String Quartet (SLSQ). SLSQ is
renowned for the intensity of its performances, its
breadth of repertoire and its commitment to concert
experiences that are at once intellectually exciting and
emotionally alive.

Established in Toronto in 1989, SLSQ quickly earned acclaim at top international chamber music competitions

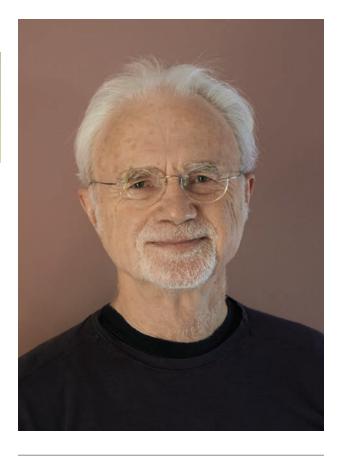
and was soon playing hundreds of concerts per year worldwide. It established an ongoing residency at Spoleto Festival USA, made prize-winning recordings for EMI of music by Schumann, Tchaikovsky and Golijov, earning two GRAMMY® nominations and a host of other prizes before being appointed ensemble-in-residence at Stanford University in 1998.

SLSQ is especially dedicated to the music of Haydn, recording his groundbreaking set of six Op. 20 Quartets for a free, universal release online as well as for purchase on CD and high-quality vinyl.

In recent years, SLSQ has collaborated with Michael Tilson Thomas and the San Francisco Symphony, Gustavo Dudamel and the Los Angeles Philharmonic, and Marin Alsop and the Baltimore Symphony in John Adams' *Absolute Jest* for string quartet and orchestra. Fiercely committed to collaboration with living composers, SLSQ's fruitful partnership with Adams, Golijov, Jonathan Berger and many others has yielded some of the finest additions to contemporary quartet literature.

Geoff Nuttall (violin) and Lesley Robertson (viola) met as students while studying music in their native Canada and founded the St. Lawrence String Quartet in 1989. Christopher Costanza (cello) joined the ensemble in 2003 after performing for many years with the Chicago String Quartet. Owen Dalby (violin) is a founding member of Decoda, the Affiliate Ensemble of Carnegie Hall. He joined the SLSQ in 2015.

slsq.com



JOHN ADAMS

Composer

Composer, conductor and creative thinker—John Adams occupies a unique position in the world of music. His works stand out among contemporary classical compositions for their depth of expression, brilliance of sound, and the profoundly humanist nature of their themes; his stage compositions, many in collaboration with director Peter Sellars, have transformed the genre of contemporary music theater. Spanning more than three decades, works such as *Harmonielehre*, *Shaker Loops*, *El Niño* and *Nixon in China* are among the most performed of all contemporary classical music.

As a conductor Adams has led the world's major orchestras, programming his own works with a wide variety of repertoire ranging from Beethoven, Mozart

and Debussy to Sibelius, Ives, Carter and Ellington. Among his honorary doctorates are those from Yale, Harvard, Northwestern and Cambridge universities and from The Juilliard School. A provocative writer, he is author of the highly acclaimed autobiography Hallelujah Junction and is a frequent contributor to The New York Times Book Review. Since 2009 Adams has been Creative Chair of the Los Angeles Philharmonic.

Born and raised in New England, Adams learned the clarinet from his father and played in marching bands and community orchestras during his formative years. He began composing at age 10 and his first orchestral pieces were performed while he was still a teenager. In 2017 Adams celebrated his 70th birthday with festivals of his music in Europe and the US, including special retrospectives at London's Barbican, Cité de la Musique in Paris, and in Amsterdam, New York and Geneva, among other cities. In 2019 he was the recipient of both Spain's BBVA Frontiers of Knowledge award and Holland's Erasmus Prize "for notable contributions to European culture, society and social science," and in 2021 he was appointed Honorary Academician by the prestigious General Assembly of the Academicians of Santa Cecilia, also receiving the Glashütte Original Music Festival Award from the Dresden Music Festival in recognition of his lifetime achievement. Adams is currently at work on his fifth opera. Music Director of the Ojai Music Festival in 2021, its 75th anniversary year, he also takes part in the 2022 Colorado Music and Cincinnati May festivals.

Recent recordings include GRAMMY®-nominated albums *Doctor Atomic* (featuring the BBC Symphony Orchestra and BBC Singers conducted by Adams, with Gerald Finley and Julia Bullock) and *Scheherazade.2*, a dramatic symphony for violin and orchestra written for Leila Josefowicz, as well as *Must the Devil Have All the Good Tunes?* (written for and performed by Yuja Wang, together with the Los Angeles Philharmonic under Gustavo Dudamel) and the Berliner Philharmoniker's *John Adams Edition*, a box set comprising seven of his works, conducted by Rattle, Dudamel, Petrenko, Gilbert and Adams.

earbox.com

Violin

David Coucheron Jennifer Ross

Anastasia Agapova Joan Cataldo Ioan Christenson Julie Coleman Judith Cox Gina Costanza Davis Tracy Dunlop Gregory Ewer Anna Genest Russell Hershow Ling Ling Huang Tomoko Iguchi Dorris Dai Janssen Yuka Kadota Kana Kimura Marta Krechkovsky Jessica Mathaes Boson Mo Louise Morrison Patrick Neal Cecee Pantikian Maria Semes Simon Shiao Ikuko Takahashi Anne-Marie Terranova Mwakudua waNgure

Viola

Susan Gulkis Assadi

Claudine Bigelow
Lucina Horner Cosby
Chiara Kingsley Dieguez
Caroline Gilbert
Yang-Yoon Kim
Anna Kruger
Suzanne LeFevre
Yiyin Li
Rita Porfiris
Kayla Williams

Cello

Austin Huntington

Gregory Clinton
Karen Freer
Judith McIntyre Galecki
Deborah Nitka Hicks
Amy Leung
Seoyoen Min
David Mollenauer
Thalia Moore
David Schepps

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Joseph McFadden

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FEATURING

PIANIST

INON BARNATAN

SINGER/SONGWRITER AOIFE O'DONOVAN

VIOLINIST

AUGUSTIN HADELICH

WEEK

Sunday Matinee Piano Recital: Inon Barnatan
JULY 17 AT 3 PM

Chamber Music Series: Hadelich, Ravel and Beethoven JULY 20 AT 7 PM

Gateway Series:
Aoife O'Donovan and Friends
JULY 21 AT 8 PM

Festival Orchestra:
Augustin Hadelich Plays Prokofiev
JULY 22 AT 8 PM
JULY 23 AT 6 PM



INON BARNATAN

Sunday, July 17 at 3 PM at Walk Festival Hall

Inon Barnatan, piano		
C.P.E. Bach	Fantasia in G minor, Wq. 117/13	4'
Beethoven	Fantasia in G minor, Op. 77	10'

Beethoven Sonata No. 23 in F minor, Op. 57, "Appassionata" 26
Allegro assai

Andante con moto
Allegro ma non troppo

INTERMISSION

Thomas Adès Blanca Variations 6'
Schubert Sonata in C minor, D. 958 33'

Allegro Adagio

Menuetto: Allegro

Allegro



INON BARNATAN

Piano

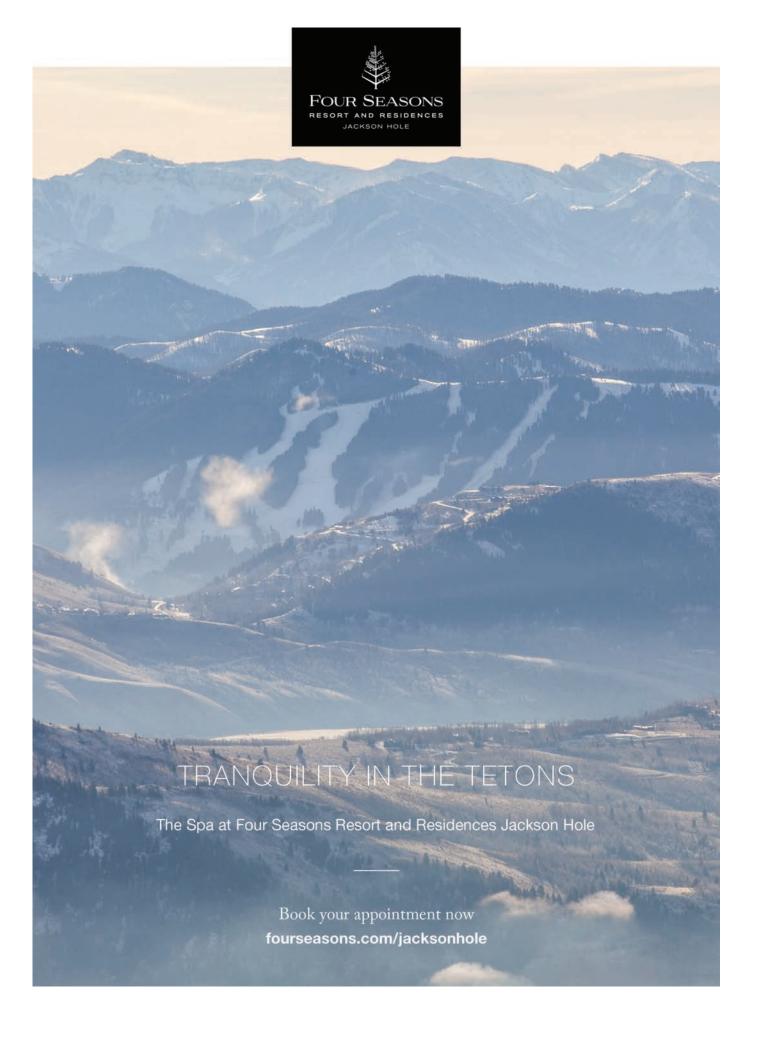
"One of the most admired pianists of his generation" (*The New York Times*), Inon Barnatan is celebrated for his poetic sensibility, musical intelligence and consummate artistry. He inaugurated his tenure as Music Director of California's La Jolla Music Society Summerfest in 2019.

Barnatan is a regular soloist with many of the world's foremost orchestras and conductors. He recently served for three seasons as the inaugural Artist-in-Association of the New York Philharmonic and recreated Beethoven's legendary 1808 concert with the Cincinnati Symphony.

The recipient of the Avery Fisher Career Grant and Lincoln Center's Martin E. Segal Award, Barnatan is also a sought-after recitalist and chamber musician. During the 2019-20 season he played solo recitals at Carnegie's Zankel Hall and London's Wigmore Hall and reunited with his frequent recital partner, cellist Alisa Weilerstein. Passionate about contemporary music, he has commissioned and performed works by many living composers, premiering pieces by Thomas Adès, Sebastian Currier, Avner Dorman, Alan Fletcher, Joseph Hallman, Alasdair Nicolson, Andrew Norman and Matthias Pintscher.

Inon Barnatan's acclaimed discography includes 2021's *The Time Traveler's Suite* as well as Beethoven's complete piano concertos with Alan Gilbert and Academy of St Martin in the Fields on Pentatone; *Rachmaninov & Chopin: Cello Sonatas*, recorded with Weilerstein for Decca Classics; and *Darknesse Visible*, named one of *The New York Times*' "Best of 2012."

inonbarnatan.com





SPONSORS

HADELICH, RAVEL AND BEETHOVEN

Wednesday, July 20 at 7 PM at Walk Festival Hall

Berge	Horn-Lokk	7'
	Matthew Annin, horn	
Ravel	Sonata No. 2 in G Major for Violin and Piano Allegretto Blues: Moderato Perpetuum mobile: Allegro Augustin Hadelich, violin Jason Hardink, piano	18'
Wilder	Suite No. I for Horn, Tuba and Piano, "Effie Suite" Maestoso Pesante In a jazz manner Berceuse (for Carol) Alla caccia Matthew Annin, horn JáTtik Clark, tuba Jason Hardink, piano	10'
Beethoven	Quintet in E-flat Major, Op. 16 Grave—Allegro ma non troppo Andante cantabile Rondo: Allegro ma non troppo Jaren Atherholt, oboe Marci Gurnow, clarinet Gail Williams, horn Sue Heineman, bassoon Jason Hardink, piano	27'

Guest Artist Augustin Hadelich sponsored by George Beller & Katherine Brooks and Ari Rifkin,

in memory of Leonard Rifkin

AOIFE O'DONOVAN AND FRIENDS

Thursday, July 21 at 8 PM at Walk Festival Hall

Aoife O'Donovan, guitar/vocals Isa Burke, electric guitar/fiddle/vocals Ethan Jodziewicz, vocals/bass Robin MacMillan, drums

Selections to be announced from the stage.



AOIFE O'DONOVAN

GRAMMY®-winning singer/songwriter

GRAMMY® award-winning artist Aoife O'Donovan operates in a thrilling musical world beyond genre.

Deemed "a vocalist of unerring instinct" by *The New York Times*, she has released three critically-acclaimed and boundary-blurring solo albums including her most recent record, 2022's boldly orchestrated and literarily crafted *Age of Apathy*. Recorded and written over the course of Winter and Spring 2021 with acclaimed producer Joe Henry (Bonnie Raitt, Rhiannon Giddens), *Age of Apathy* is "stunning" (*Rolling Stone*) and "taps into the propulsion of prime Joni Mitchell" (*Pitchfork*).

A savvy and generous collaborator, O'Donovan is one-third of the group I'm With Her with bandmates

Sara Watkins and Sarah Jarosz. The trio's debut album *See You Around* was hailed as "willfully open-hearted" by *NPR Music*. I'm With Her earned an Americana Music Association Award in 2019 for Duo/Group of the Year, and a GRAMMY award in 2020 for Best American Roots Song.

O'Donovan spent the preceding decade as co-founder and front woman of the string band Crooked Still and is the featured vocalist on The Goat Rodeo Sessions—the group with Yo-Yo Ma, Stuart Duncan, Edgar Meyer and Chris Thile. She has appeared as a featured vocalist with over a dozen symphony orchestras, including the National Symphony Orchestra, written for Alison Krauss, performed with jazz trumpeter Dave Douglas, and spent a decade as a regular contributor to the radio variety shows *Live From Here* and *A Prairie Home Companion*.

aoifeodonovan.com

AUGUSTIN HADELICH PLAYS PROKOFIEV

PRESENTED BY BESSEMER TRUST

Friday, July 22 at 8 PM; Saturday, July 23 at 6 PM; Walk Festival Hall

Sir Donald Runnicles, conductor	Augustin Hadelich, violin
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Glinka Ruslan and Lyudmila Overture 5'

Prokofiev Violin Concerto No. 2 in G minor, Op. 63 26'

> Allegro moderato Andante assai Allegro; ben marcato

> > INTERMISSION

Shostakovich Symphony No. 10 in E minor, Op. 93 **57**′

> Moderato Allegro Allegretto

Andante; Allegro

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

Music Director Initiatives sponsored by Peter Fenton & Kate Greer

Festival Orchestra sponsored by Mr.[†] & Mrs. Gilman Ordway

Guest Artist Augustin Hadelich sponsored by George Beller & Katherine Brooks and Ari Rifkin,

in memory of Leonard Rifkin

GTMF's Presenting Sponsor for this program is Bessemer Trust

† In Memoriam

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MIKHAIL GLINKA

Overture to Ruslan and Lyudmila

AT A GLANCE

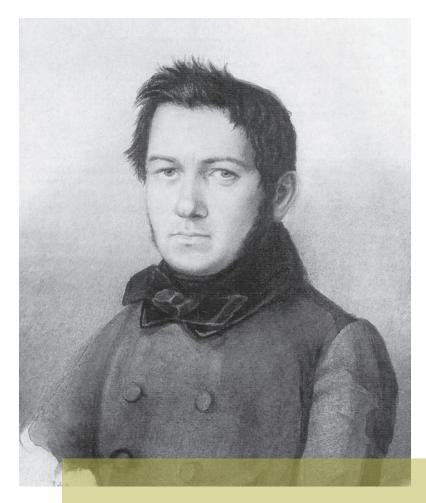
Born: 1804 **Died:** 1857

Date of Composition: 1842

Instrumentation: Overture to Ruslan and Lyudmila is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, contrabassoon, 4 horns, 2 trumpets, 3 trombones, timpani and strings.

Glinka holds a rightful place as the founding father of Russian opera and concert music, but that honor has little to do with his incorporating Russian folk elements into otherwise generic early Romantic compositions. His contemporaries Alexey Verstovsky and Alexander Alyabyev did a lot more of that, and they did it better. Musicologist Richard Taruskin puts the record straight: "Glinka did not invent the Russian style, but he made Russian music competitive. Through him, Russia could for the first time join the musical West on an equal footing, without excuses, as a full-fledged participant in international musical traditions, and a contributor to them. The old bromide that Glinka liberated Russian music by turning away from the West has it just backward. Liberation came from facing and matching, not retreating."

Ruslan and Lyudmila (1842), a setting of Pushkin's 1820 mock-epic,



Portrait of Mikhail Glinka, 1840 - Karl Bryullov

was Glinka's next operatic outing after his landmark *A Life for the Tsar* of 1836. The score is an early example of the "orientalist" style of the Russian Romantic, an idiom that would reach its climax with Alexander Borodin's *Prince Igor* and Nikolai Rimsky-Korsakov's *The Golden Cockerel.* The overture, a sturdy concert staple, perhaps

savors more of Rossini than Rachmaninoff to modern listeners, but that makes it no less of an exhilarating virtuoso joyride and the perfect curtain-raiser.

SERGEI PROKOFIEV

Violin Concerto No. 2 in G minor, Op. 63

AT A GLANCE

Born: 1891 **Died**: 1953

Date of Composition: 1935

Instrumentation: Violin Concerto No. 2 in G minor is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, percussion, strings and solo violin.

By the mid-1930s Sergei Prokofiev was good and ready to end his years of wandering. Since 1918, when he had left Russia in the wake of the revolution, he had pursued the peripatetic life of a touring virtuoso, with temporary bases in the United States and France. He wanted to go home, and since 1932 he had been making tentative moves towards a reconciliation with a native land that was about to enter one of the darkest periods in its long history.

Prokofiev wrote his Violin Concerto No. 2 in G minor, Op. 63 in 1935 for French violinist Robert Soetens, with whom he had been touring. "The number of places in which I wrote the Concerto shows the kind of nomadic concert-tour life I led then. The main theme of the first movement was written in Paris, the first theme of the second movement in Voronezh, the orchestration was finished in Baku and the premiere was given in Madrid." As it turned out, the



Sergei Prokofiev in New York, 1918 - Library of Congress

Violin Concerto was his last completed work before his permanent return to Russia.

Since the early 1930s Prokofiev had been favoring the lyrical side of his musical idiom over the astringency of his earlier style. In his youth a bona-fide card-carrying *enfant terrible*, he now sought to entice rather than browbeat listeners, stating his intentions to write with "a new kind of simplicity."

Fortunately, that jibed well with Soviet aims. But it's misleading to describe him as having made a clean stylistic shift from all one thing to another: a beguiling gentleness threads through his entire output, and even his later Soviet-era works can sprout the occasional fangs.

The Second Violin Concerto embodies that stylistic dualism. Its lyrical surface hints at darker things below. Consider the very opening in the solo violin: it's a folk-like melody to be sure, but there's something a bit unnerving about its twists and turns despite its simple rhythms, nor does the orchestra's eventual entrance in an unexpectedly remote key provide much balm. That sense of suppressed turmoil permeates the entire work, such as in the ghostly shivers in the tip-toeing second movement, or the slightly forced gaiety of the finale.

Prokofiev made the commitment to return to Russia for good in 1935. His timing could not have been worse. Starting in 1936 Stalin instigated a severe crackdown on artistic production, enforcing Socialist Realism that rejected "folk-negating modernistic directions that are typical of the decay of contemporary bourgeois art." Despite Prokofiev's stated aims of writing in conformance with the ideals of Socialist Realism, the Stalinist walls began closing in. As of 1938 he could no longer leave the country. In 1948 he was amongst the handful of leading composers who were denounced by Soviet authorities as writing decadent, Western-influenced music. The denunciation and its aftermath destroyed his career. Ill and impoverished, Prokofiev died on March 5, 1953, the same day as Joseph Stalin.



Dmitri Shostakovich, 1950 – Deutsche Fotothek

DMITRI SHOSTAKOVICH

Symphony No. 10 in E minor

AT A GLANCE

Born: 1906 **Died**: 1975

Date of Composition: 1953

Instrumentation: Symphony No. 10 in E minor is scored for 3 flutes (2nd and 3rd doubling piccolo), 3 oboes (3rd doubling English horn), 3 clarinets (3rd doubling bass clarinet), 3 bassoons (3rd doubling contrabassoon), 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion and strings.

There's a story about famed conductor Arturo Toscanini who, exasperated with a bevy of fanciful extra-musical interpretations of the first movement of Beethoven's "Eroica" Symphony, burst out with "Bah! For me it is simply Allegro con brio!" Toscanini had a point. There's nothing specific in the score of the "Eroica" that says anything about Napoleon or heroism or struggle or destiny. It's all staff lines and notes and markings,

Symphony No. 10 in E minor, Op. 93

CONTINUED

including the aforesaid Allegro con brio. But those other folks with their interpretative musings had a point, too: a symphony can no more be defined by its raw materials alone than a painting can be defined by the chemical composition of its paint and canvas.

Nowhere is this dichotomy between what musicologist Richard Taruskin dubs the "introversive" and the "extroversive"—more apparent than in Dmitri Shostakovich's Symphony No. 10 in E minor, Op. 93, written just as Joseph Stalin breathed his last and it is surely one of the supreme masterpieces of the symphonic genre. In this giant symphony, meticulous motivic development stands hand-in-hand with obvious personalized codes while traditional forms provide the framework for sprawling and almost confessional streams of consciousness. In some ways the Tenth Symphony is a follow-up, not to the relatively slender Ninth, but to the Fifth with its expansiveness and ambiguities. Even though Shostakovich was to write five more symphonies following the Tenth, he never wrote another one like it.

Those aspects of the Tenth that suggest extra-musical meanings range from the subtle to the obvious, none more unmistakable than the two "motto" figures that Shostakovich, channeling both Bach and Schumann, spun out of people's names. The most famous of those is DSCH—i.e., D, E-flat, C, and B-natural—coded from

German note names in the German spelling *D. Schostakowitsch* and found in any number of Shostakovich works. The other is E–A–E–D–A, which employs both French and German note names and a bit of free substitution to indicate Elmira Nazirova, a former composition student with whom Shostakovich had been involved.

The first movement is vast and structured in a quite loose variant of classical sonata form. Growing from a single simple idea (the interval of a third), it eventually reaches a magnificent, almost overwhelming climax before coming to final rest with the sound of a solo piccolo. It is followed by one of Shostakovich's most intense and compressed scherzos, a remorseless death march that, despite its torrential rages, is tidily constructed out of that same interval of a third as the first movement. The third movement takes on a much gentler afflatus, but it is here that the two personal mottos—one for Shostakovich and the other for Elmira—take center stage, in dialogues that sometimes elevate almost to the level of argument.

A listener might well wonder if the Tenth is made up of five movements rather than four, given the bipartite nature of the fourth movement. It begins with an Andante that seems a bit lost, perhaps, what with its opening oboe solo, eventually joined by solo flute, over subdued strings. However, soon enough the Allegro proper appears, and with it come reminiscences from the earlier movements and an increasing fixation on the DSCH motto.

The symphony ends in a glow of optimism, all the more refreshing given the anguish and anger that characterize the work as a whole.

Jean Sibelius and Gustav Mahler once engaged in a tête-à-tête concerning the nature of the symphony. "An exercise in profound logic," claimed Sibelius. "No, the symphony must be like the world. It must embrace the whole," countered Mahler. Shostakovich, it would seem, was of a different mind—at least insofar as the Tenth was concerned. Shortly after the symphony was premiered, Shostakovich explained that "I wanted to convey human feelings and passions. Let them listen and decide for themselves."

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AUGUSTIN HADELICH

Violin

Augustin Hadelich is one of the great violinists of our time. From Bach to Brahms, from Bartók to Adès, he has mastered a wide-ranging and adventurous repertoire. Often referred to by colleagues as a musician's musician, he is consistently cited worldwide for his phenomenal technique, soulful approach and insightful interpretations.

Hadelich's 2021-22 season started off with a three-concert stunning debut with the Berlin Philharmonic (Prokofiev's Violin Concerto No. 2). Shortly thereafter came the European premiere of a new violin concerto written for him by Irish composer Donnacha Dennehy.

Hadelich has appeared with every major orchestra in North and South America, including the Boston Symphony, Chicago Symphony, Cleveland Orchestra, Los Angeles Philharmonic, New York Philharmonic, Philadelphia Orchestra, San Francisco Symphony, L'Orchestre Symphonique de Montréal and the Symphony Orchestra of São Paulo (OSESP) in Brazil. During the 2021-22 season he plays numerous return engagements in the US, as well as a return engagement at Carnegie Hall with the Orchestra of St. Luke's.

Beyond the Americas, Hadelich has created an impressive presence on multiple continents. Recent appearances include the Berlin Philharmonic, Bavarian Radio Orchestra/Munich, Leipzig Gewandhaus, Hamburg Elbphilharmonie, Royal Concertgebouw, London Philharmonic, Danish National, and the radio orchestras of Finland, Stuttgart and Cologne, as well as the Hong Kong Philharmonic, Seoul Philharmonic, NHK Symphony/Tokyo and the New Zealand Symphony, among many others.

Augustin Hadelich is the winner of a 2016 GRAMMY® Award—"Best Classical Instrumental Solo"—for his recording with the Seattle Symphony of Dutilleux's Violin Concerto, *L'arbre des songes*. A Warner Classics Artist, his most recent release is a GRAMMY-nominated double CD of the Six Solo Sonatas and Partitas of Johann Sebastian Bach.

Born in Italy, the son of German parents, Augustin Hadelich is now an American citizen. He holds an Artist Diploma from The Juilliard School, where he was a student of Joel Smirnoff. After winning the Gold Medal at the 2006 International Violin Competition of Indianapolis, concerto and recital appearances on many of the world's top stages quickly followed. He has recently been appointed to the violin faculty of the Yale School of Music at Yale University.

Augustin Hadelich plays the violin "Leduc, ex-Szeryng" by Giuseppe Guarneri del Gesù of 1744, generously loaned by a patron through the Tarisio Trust.

augustinhadelich.com

Violin

Madeline Adkins Julianne Lee

Kelsey Blumenthal Ami Campbell Joan Cataldo Joan Christenson Gina Costanza Davis Lois Finkel Anna Genest Ling Ling Huang Linda Hurwitz Tomoko Iguchi Dorris Dai Janssen Rebekah Johnson Yuka Kadota Kana Kimura Karen Whitson Kinzie Marta Krechkovsky Jessica Mathaes Boson Mo Louise Morrison Patrick Neal Cecee Pantikian **Iennifer Ross** Maria Semes Simon Shiao Ikuko Takahashi Anne-Marie Terranova

Viola

Susan Gulkis Assadi

Amber Archibald-Sešek Claudine Bigelow Lucina Horner Cosby Chiara Kingsley Dieguez Caroline Gilbert Anna Kruger Kristen Linfante Rachel Swerdlow Whittney Thomas Kayla Williams

Cello

Meeka DiLorenzo

Gregory Clinton
Karen Freer
Judith McIntyre Galecki
Deborah Nitka Hicks
Charae Krueger
Amy Leung
David Mollenauer
Thalia Moore
David Schepps

Bass

Joseph McFadden

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Patrick Bilanchone
Fred Bretschger
Erik Gronfor
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Bill Ritchie

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Angela Jones-Reus

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Jaren Atherholt

Samuel Nemec Martin Schuring

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Martin Schuring

Clarinet

Iose Gonzalez Granero

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Marci Gurnow

E-flat Clarinet

Marci Gurnow

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Juan de Gomar

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Matthew Annin

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Russell Campbell

Barbara Butler Charles Daval

Trombone

Craig Mulcahy

Jay Evans

Bass Trombone

Jared Rodin

Tuba

JáTtik Clark

Timpani

Michael Crusoe

Percussion

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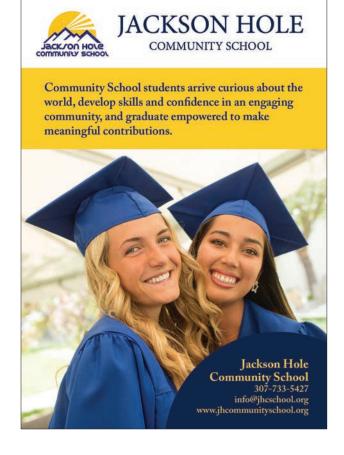
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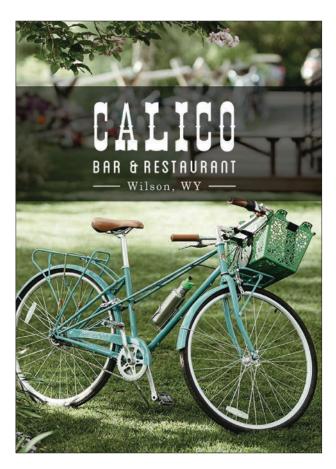




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Jean-Michel Basquiat, Untitled, 1983, Mixed media on canvas. Placed in a private collection.

FEATURING

PIANIST

JOYCE YANG
SOPRANO
HEIDI STOBER
MEZZO-SOPRANO
TAMARA MUMFORD
GRAND TETON
MUSIC FESTIVAL
CHORUS

WEEK

Sunday Matinee Piano Recital:

Joyce Yang

JULY 24 AT 3 PM

Chamber Music Series:
Stober, Runnicles and a Marsalis Fanfare
JULY 27 AT 7 PM

Festival Orchestra:

Mahler's "Resurrection" Symphony

JULY 29 AT 8 PM

JULY 30 AT 6 PM

SPONSORS

This week's concerts sponsored by Barbara & Pat McCelvey and Susan Jane & Nicholas J. Sutton



NEEK 4

JOYCE YANG

Sunday, July 24 at 3 PM at Walk Festival Hall

Toyce	Yang,	piano
Joyce	1 4115,	pranc

Grieg Lyric Pieces (selections)

16'

Book I, Op. 12, No. 1: Arietta Book V, Op. 54, No. 4: Notturno

Book X, Op. 71, No. 1 Once upon a time

Book V, Op. 54, No. 5: Scherzo Book X, Op. 71, No. 3: *Puck*

Rachmaninoff

Ten Preludes, Op. 23

35'

No. 1 in F-sharp minor No. 2 in B-flat Major

No. 3 in D minor

No. 4 in D Major

No. 5 in G minor

No. 6 in E-flat Major

No. 7 in C minor

No. 8 in A-flat Major

No. 9 in E-flat minor

No. 10 in G-flat Major

INTERMISSION

Mozart

Fantasia No. 3 in D minor, K. 397

6'

Andante

Aaron Jay Kernis

Un Bacio – A Kiss (Romance and Transfiguration) on Themes by John Corigliano and Mark Adamo 10'

Stravinsky

The Firebird Suite (selections)

13'

Infernal Dance Lullaby (Berceuse)

Final Hymn

SPONSORS

This week's concerts sponsored by Barbara & Pat McCelvey and Susan Jane & Nicholas J. Sutton Performance sponsored by Lynn Fleisher & John Roberts and Robert & Nancy Spetzler



JOYCE YANG

Piano

Blessed with "poetic and sensitive pianism" (Washington Post) and a "wondrous sense of color" (San Francisco Classical Voice), GRAMMY®-nominated pianist Joyce Yang captivates audiences with her virtuosity, lyricism, and interpretive sensitivity.

She first came to international attention in 2005 when she won the silver medal at the 12th Van Cliburn International Piano Competition. The youngest contestant at 19 years old, she took home two additional awards: Best Performance of Chamber Music (with the Takács Quartet) and Best Performance of a New Work. In 2006 Yang made her celebrated New York Philharmonic debut alongside Lorin Maazel at Avery Fisher Hall along with the orchestra's

tour of Asia, making a triumphant return to her hometown of Seoul, South Korea.

In the last decade, Yang has blossomed into an "astonishing artist" (Neue Zürcher Zeitung), showcasing her colorful musical personality in solo recitals and collaborations with the world's top orchestras and chamber musicians through more than 1,000 debuts and re-engagements. She received the 2010 Avery Fisher Career Grant and earned her first GRAMMY nomination (Best Chamber Music/Small Ensemble Performance) for the recording, Works by Franck, Kurtág, Previn & Schumann, with violinist Augustin Hadelich.

Joyce Yang is a Steinway artist.

pianistjoyceyang.com



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STOBER, RUNNICLES AND A MARSALIS FANFARE

Wednesday, July 27 at 7 PM at Walk Festival Hall

Wynton Marsalis

Herald, Holler and Hallelujah! (GTMF Co-Commission)

6'

Gabrielle Webster, horn Nancy Goodearl, horn Kevin Haseltine, horn Edmund Rollett, horn Bob Lauver, horn Adam Unsworth, horn Conrad Jones, trumpet Jennifer Marotta, trumpet Richard Harris, trumpet Russell Campbell, trumpet Jamie Williams, trombone Craig Mulcahy, trombone Jay Evans, trombone Jared Rodin, trombone JáTtik Clark, tuba Leonardo Soto, timpani Richard Brown, percussion Riely Francis, percussion John Kinzie, percussion Brian Prechtl, percussion Jerry Hou, conductor

Debussy Songs 16'

Beau soir C'est l'extase langoureuse Il pleure dans mon coeur Harmonie du soir De soir

Heidi Stober, soprano Sir Donald Runnicles, piano

SPONSORS

Performance sponsored by Paul Von Gontard

This week's concerts sponsored by Barbara & Pat McCelvey and Susan Jane & Nicholas J. Sutton

Kinan Azmeh	Essays on Solitude and other Ambiguous Emotions	21'
	I	
	II	
	III	
	Ertan Torgul, violin	
	David Mollenauer, cello	
	Stephanie Key, clarinet	
	Carolyn True, piano	

Commissioned by Soli Chamber Ensemble and premiered by Soli Chamber Ensemble at San Antonio Botanical Garden, October 18, 2021. This commission has been made possible by the Chamber Music America Classical Commissioning Program, with generous funding provided by The Andrew W. Mellon Foundation

INTERMISSION

Robin Haigh	Kalimotxo	6'
	Marci Gurnow, clarinet	
	Elisabeth Remy Johnson, harp	
	Robin Kesselman, bass	
Ewald	Brass Quintet No. 2 in E-flat Major, Op. 6	17'
	Allegro risoluto	
	Thema con variazioni	
	Allegro vivace	
	Conrad Jones, trumpet	
	Russell Campbell, trumpet	
	Kevin Haseltine, horn	
	Jamie Williams, trombone	
	JáTtik Clark, tuba	

MAHLER'S "RESURRECTION" SYMPHONY

Friday, July 29 at 8 PM; Saturday, July 30 at 6 PM; Walk Festival Hall $\,$

Sir Donald Runnicles, conductor	Heidi Stober, soprano Tamara Mumford, mezzo-soprano Grand Teton Music Festival Chorus Barlow Bradford, chorus director
	Barlow Bradford, chorus director

Mahler Symphony No. 2 in C minor, "Resurrection"

80'

Allegro maestoso Andante moderato In ruhig fliessender Bewegung Urlicht (Primeval Light) Im Tempo des Scherzo

There will be no intermission for this performance.

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[†] In Memoriam

GUSTAV MAHLER

Symphony No. 2 in C minor, "Resurrection"

AT A GLANCE

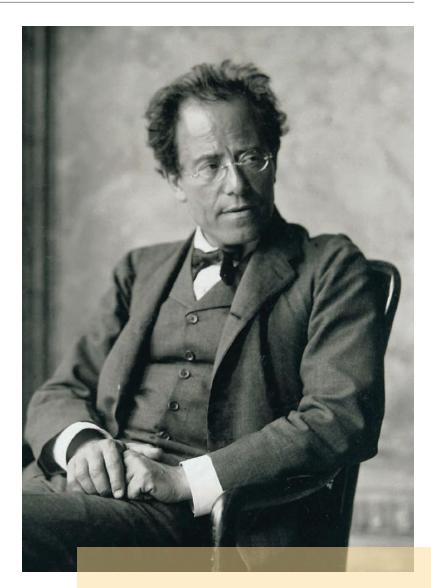
Born: 1860 **Died**: 1911

Date of Composition: 1894

Instrumentation: Symphony No. 2 in C minor is scored for 4 flutes (each doubling piccolo), 4 oboes (3rd and 4th doubling English horn), 2 clarinets in E-flat, 3 clarinets in B-flat (3rd doubling bass clarinet), 4 bassoons (4th doubling contrabassoon), IO horns, 6 trumpets, 4 trombones, tuba, timpani, percussion, 2 harps, organ, strings, soprano and mezzo-soprano soloists, and mixed chorus.

It's altogether fitting that a pair of funerals would bookend the lengthy gestation of Gustav Mahler's Symphony No. 2, an epic exploration of mortality and the meaning of existence. The first funeral took place in January 1888, and it took place entirely in Mahler's mind. After attending a flower-filled reception after the premiere of his reconstruction of Weber's opera Die drei Pintos, Mahler took many of the flowers back to his hotel room, where he hallucinated himself as lying on a funeral bier, surrounded by blooms. That imagery was to provide part of the impetus for the symphony's first movement.

The second funeral, in March 1894 for Mahler's friend and mentor Hans von Bülow, was real enough, and it was at this funeral that



Gustav Mahler, 1907 - Moritz Nähr

Mahler heard a children's choir singing Friedrich Gottlieb Klopstock's *Auferstehen* (*Resurrection*), which was to break the protracted logiam that had prevented him

from completing the symphony begun six years earlier.

Six years is an unusual stretch of time for a composer to work on a

Symphony No. 2 in C minor, "Resurrection"

CONTINUED

symphony, but everything about the Mahler Second is unusual, in its length, in its performing forces, and most of all in the scope of its philosophical and musical ambition. Mahler's preoccupation with mortality—not just his own, but in the broader metaphysical and existential senses—came to its first major musical fruition in the Second Symphony. From its first movement, originally conceived as a symphonic poem, Todtenfeier (Funeral Rites), to its concluding affirmation that "You were not born in vain," the Second breaks through traditional symphonic boundaries to take on the ultimate questions of human existence.

That's not to imply that Mahler pursued an explicitly religious theme in the "Resurrection" Symphony. He was not an adherent to any organized religion; born to Judaism, he was obliged to convert to Catholicism for career purposes, but his overall spirituality, while intense, was fundamentally personal and self-creative. Thus it is that the Second tempers its epic grandeur with introspection, and even intimacy, along its journey from mourning to exultation.

It's downright humbling to consider that this titanic choral symphony was conceived and executed by an artist who was, at best, a part-time composer. That was by necessity more than by choice: Mahler made his living as one of the supreme conductors

of his era, and his writing time was sharply limited as a result. His rise through European opera houses was swift and spectacular, and by the time he completed the Second Symphony he was close to achieving the non plus ultra of the Vienna State Opera. His deep involvement in musical theater informed his symphonic writing to a significant degree—consider his theatrical use of offstage instruments in several of his symphonies, including the Second, while his comprehensive mastery of the orchestra made him one of those most spectacularly effective orchestrators in music history.

Although it's common to conceive of Mahler as a maximalist who specialized in gargantuan symphonic structures, he was just as effectivemaybe even more so—as a composer of art song. Mahler's songs are, in fact, key to exploring his musical world, in that they illuminate the verbal, visual and philosophical aspects of his musical thinking. Among his song cycles we find Des Knaben Wunderhorn (A Boy's Magic Horn), settings from a collection of German folk poems compiled by Achim von Arnim and Clemens Brentano in the early 19th century, two of which found their way into the Second Symphony.

There's a nearby alternate universe in which we don't have a Mahler Second Symphony, but only that symphonic poem *Todtenfeier* (*Funeral Rite*) instead. That's how it all began back in 1888, and *Todtenfeier* lingered on for about five years before eventually finding its forever home as the first movement of the "Resurrection"

Symphony. The extended movement—it's about as long as the next two movements combined—starts out as a somber funeral march, one of the many that thread through Mahler's output. It's cast in a modified version of classical sonata form, with two expositions instead of one (not uncommon in Mahler) and a wealth of thematic materials, some of which make appearances later in the symphony. (One theme is derived from the medieval plainchant Dies irae, part of the Requiem Mass.) The movement makes its way from the stern C minor of the beginning, through a panoply of key centers, to land at last in E-flat Major, thus carving out an arc from dark to (relative) light.

Mahler's colleague Hans von Bülow hated *Todtenfeier*. "Beside your music, Tristan sounds as simple as a Haydn symphony!" he exclaimed, having frequently pressed his hands against his ears while Mahler played the score on the piano. Fortunately, Mahler didn't let von Bülow's negativity daunt him, but forged onwards as time allowed with his quest to incorporate *Todtenfeier* into a symphony.

Gradually, the immense composition took shape. The second movement provides a breath of fresh air after the sternness of the first. A gentle Ländler—the quintessential Austrian folk dance, precursor of the waltz—is sunny, good-humored and shot through with golden nostalgia for a bucolic past (that probably never really existed). Such musical vignettes recur throughout

Mahler's output; he referred to them as the "raisins in my cakes." One could posit the third movement as the evil twin of its predecessor; here gentleness is replaced with sarcasm, good humor with dark wit. The music comes from one of Mahler's Wunderhorn songs: Des Antonius von Padua Fischpredigt (St. Anthony of Padua's Sermon to the Fishes) but is stripped of the vocal line proper, becoming a purely instrumental scherzo that, despite its quick waltz time and moments of breathtaking beauty, rides on an undercurrent of the grotesque, sardonic and caustic.

The fourth movement offers an idyll of repose. A slight reworking of another *Wunderhorn* song, *Urlicht* (*Primal Light*) is as much prayer as poem. One of Mahler's most beguiling creations, it concludes with a harbinger of the symphony's finale: "The loving God will grant me a little light, Which will light me into that eternal blissful life!"

That finale was a long time coming. Mahler couldn't find it. He had recognized early on that it would need to be choral, much as Beethoven had eventually recognized the same requirement for his Ninth Symphony. But the text was elusive. Inspiration finally arrived when, as described above, Mahler heard a children's choir singing Klopstock's Auferstehen. The text, with its assurances of rising again from despair, "flashed on me like lightning," Mahler remembered, "and everything became plain and clear in my mind." Six months after that

1894 epiphany he had completed the symphony.

The finale is divided into two parts. The opening section is exclusively instrumental and seems to take some of its guidance from Beethoven's Ninth Symphony finale, not only in the shatteringly dissonant chord with which it opens, but also in its revisiting of material from previous movements. Unlike the Beethoven model, Mahler subjects his reminiscences to a variety of transformations and even deformations, at times employing offstage trumpets, horns and percussion.

The second part introduces the chorus, which enters almost whispering the Klopstock text; soon a soprano joins in with text that Mahler had added to the original. In what Mahler described as a "bold piece of massive construction," orchestra, chorus and soloists enjoin in extended dialogues, alternations, interludes, outbursts and developmental passages that make their way slowly, but inexorably, towards a joyous affirmation as orchestra, bells, organ, gongs and the full might of the vocal forces together create an ecstatic vision of sublimity unparalleled in symphonic music.

Mahler himself was overcome by the impact of the completed symphony. He wrote to a friend after preliminary rehearsals in 1895 that "The whole thing sounds as though it came to us from another world." He would eventually acquire some emotional distance after the symphony's six-year gestation, but he remained humbled by the experience. "The increasing tension, working up to the final climax, is so tremendous that I don't know myself, now that it is over, how I ever came to write it."

© Program notes by Scott Foglesong

GERMAN

Fourth Movement: Urlicht

O Röschen rot!

Der Mensch liegt in größter Not!

Der Mensch liegt in größter Pein!

Je lieber möcht ich im Himmel sein.

Da kam ich auf einen breiten Weg:

Da kam ein Engelein und wollt' mich abweisen.

Ach nein! Ich ließ mich nicht abweisen!

Ich bin von Gott und will wieder zu Gott!

Der liebe Gott wird mir ein Lichtchen geben,

Wird leuchten mir bis in das ewig selig Leben!

Fifth Movement

Aufersteh'n, ja aufersteh'n

Wirst du, Mein Staub,

Nach kurzer Ruh'!

Unsterblich Leben! Unsterblich Leben

wird der dich rief dir geben!

Wieder aufzublüh'n wirst du gesät!

Der Herr der Ernte geht

und sammelt Garben

uns ein, die starben!

O glaube, mein Herz, o glaube:

Es geht dir nichts verloren!

Dein ist, ja dien, was du gesehnt!

Dein, was du geliebt,

Was du gestritten!

O glaube

Du wardst nicht umsonst geboren!

Hast nicht umsonst gelebt, gelitten!

Was entstanden ist

Das muß vergehen!

Was vergangen, auferstehen!

Hör' auf zu beben!

Bereite dich zu leben!

O Schmerz! Du Alldurchdringer!

Dir bin ich entrungen!

O Tod! Du Allbezwinger!

Nun bist du bezwungen!

Mit Flügeln, die ich mir errungen,

In heißem Liebesstreben,

Werd'ich entschweben

Zum Licht, zu dem kein Aug'gedrungen!

Mit Flügeln, die ich mir errungen

Werde ich entschweben.

Sterben werd'ich, um zu leben!

Aufersteh'n, ja aufersteh'n

wirst du, mien Herz, in einem Nu!

Was du geschlagen

zu Gott wird es dich tragen!

ENGLISH

Fourth Movement: Primeval Light

O red rosebud!

Man lies in deepest need!

Man lies in deepest pain!

Oh how I would rather be in heaven.

There, I came upon a broad path;

There, came a little angel and wanted to send me away.

Ah no! I would not let myself be sent away!

I am from God and will return to God!

The loving God will give me a little light,

Which will light me into that eternal blissful life!

Fifth Movement

Rise again, yes, rise again,

Will you My dust,

After a brief rest!

Immortal life! Immortal life

Will He who called you, give you.

To bloom again were you created!

The Lord of the harvest goes

And gathers in, like sheaves,

Us together, who die.

O believe, my heart, O believe:

Nothing to you is lost!

Yours is, yes yours, is what you desired

Yours, what you have loved

What you have fought for!

O believe,

You were not born for nothing!

Have not for nothing, lived, suffered!

What was created

Must perish,

What perished, rise again!

Cease from trembling!

Prepare yourself to live!

O Pain, You piercer of all things,

From you, I have been wrested!

O Death, You masterer of all things,

Now, are you conquered!

With wings which I have won me,

In love's fierce striving,

I shall soar upwards

To the light which no eye has penetrated!

Its wing that I won is expanded,

and I fly up.

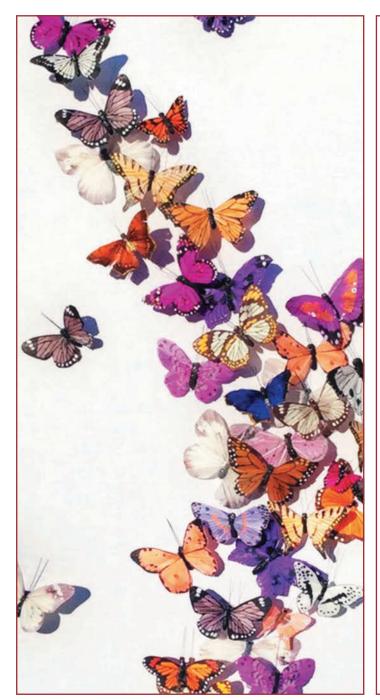
Die shall I in order to live.

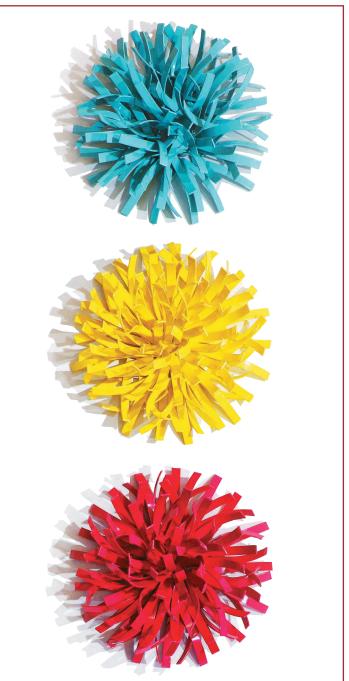
Rise again, yes, rise again,

Will you, my heart, in an instant!

That for which you suffered,

To God will it lead you!





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HEIDI STOBER

Soprano

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

Stober opens the 2021-22 season as Mother/Waitress 2/Sphinx 1 in Turnage's *Greek* at the Deutsche Oper Berlin, where she also sings Gretel in *Hänsel und Gretel*, Oscar in *Un ballo in Maschera* and Eva in *Die Meistersinger von Nürnberg*. Other highlights of the

season include Micaela in *Carmen* for Houston Grand Opera and Fiordiligi in *Così fan tutte* for the Semperoper Dresden. On the concert platform, she performs Mahler's Symphony No. 4 in Hannover with the NDR Radiophilharmonie and Marc Albrecht, and Mahler's Symphony No. 2 at the Grand Teton Music Festival. Looking further ahead, she will sing Blanche in *Les Dialogues des Carmélites* and reprise the roles of Zdenka in *Arabella* and Musetta in *La Bohéme*, returning to San Francisco Opera and the Metropolitan Opera, as well as making her house debut at the Teatro Real, Madrid.

During the curtailed 2020-21 and 2019-20 seasons, Stober appeared as Despina in *Così fan tutte* for the Metropolitan Opera, Gretel for San Francisco Opera and Despina for Staatsoper Hamburg. She also performed an opera highlights concert and selected songs from *Chants d'Auvergne* by Canteloube with Sir Donald Runnicles at the Grand Teton Music Festival. Other concert appearances included Stravinsky's Cantata for the Los Angeles Philharmonic conducted by Esa-Pekka Salonen and Mahler's Symphony No. 4 for the Grand Teton Music Festival.

Heidi Stober's professional training took place at the Houston Grand Opera Studio, and she holds degrees from Lawrence University and the New England Conservatory.

heidistober.com



TAMARA MUMFORD

Mezzo-soprano

A graduate of the Metropolitan Opera's Lindemann Young Artist Development Program, mezzo-soprano Tamara Mumford made her debut there as Laura in Luisa Miller and has since appeared in more than 140 performances with the company, some of which include the Pilgrim in the new production of Kaija Saariaho's L'Amour de loin, Smeaton in the new production of Anna Bolena, and in productions of Rigoletto, Ariadne auf Naxos, Il Trittico, Parsifal, Idomeneo, Cavalleria Rusticana, Nixon in China, The Queen of Spades, the complete Ring Cycle, The Magic Flute, A Midsummer Night's Dream and Wozzeck.

Other recent opera engagements have included the world premiere of *The Thirteenth Child* at the Santa Fe Opera; her role debut as the title role in *Tancredi* with

Teatro Nuovo; the first ever American performances of Rossini's Aureliano in Palmira at the Caramoor Festival; L'Amour de loin at the Festival d'opéra de Québec; Iolanta at the Dallas Opera; the title role in the American premiere of Henze's Phaedra; the title role in The Rape of Lucretia and the world premiere of Daniel Schnyder's Yardbird at Opera Philadelphia; the title role in Dido and Aeneas at the Glimmerglass Festival; Ottavia in L'incoronazione di Poppea at the Glyndebourne Opera Festival and the BBC Proms; Orsini in Lucrezia Borgia at the Caramoor Festival; Isabella in L'Italiana in Algeri at the Palm Beach Opera; the title role in The Rape of Lucretia, conducted by Lorin Maazel at the Castleton Festival; the title role in *Carmen* at the Crested Butte Music Festival; Principessa in Suor Angelica and Ciesca in Gianni Schicchi with the Orchestra Sinfonica Giuseppe Verdi di Milano in Italy; and the title role in La Cenerentola at Utah Festival Opera.

Also an active concert performer and recitalist, Mumford appeared with Gustavo Dudamel and the Los Angeles Philharmonic Orchestra in US and European tours of the world premiere of John Adams' oratorio The Gospel According to the Other Mary and in performances of Mahler's Symphony No. 3. She also appeared with Maestro Dudamel and the LAPO in performances of Mahler's Das Lied von der Erde in a production by Yuval Sharon and the Chilean theater group Teatrocinema. Other concert engagements have included appearances with the New York Philharmonic, San Francisco Symphony, Dallas Symphony, Utah Symphony, Oregon Symphony, Milwaukee Symphony, the Berlin Philharmonic (in Berlin and on tour in Asia), the Netherland Radio Philharmonic, and at the Hollywood Bowl and the Ravinia, Tanglewood, Grand Teton, Vail, Tucson Desert Song, Britt and La Jolla summer music festivals.

Mumford has appeared in the Metropolitan Opera's Met: Live in HD series broadcasts of Anna Bolena, Das Rheingold, Gotterdämmerung, The Magic Flute, Nixon in China, Manon Lescaut and Il Trittico.

A native of Sandy, Utah, Mumford holds a Bachelor of Music degree from Utah State University and has received awards from the Opera Index Competition, Palm Beach Opera Competition, Sullivan Foundation, Connecticut Opera Guild Competition, Joyce Dutka Foundation Competition and the MacAllister Awards.

Violin

Madeline Adkins Julianne Lee

Kelsey Blumenthal Ami Campbell Eva Cappelletti Chao Mary Corbett Lois Finkel Ling Ling Huang Linda Hurwitz Tomoko Iguchi Sheela Iyengar Rebekah Johnson Eunice Keem Karen Whitson Kinzie Marta Krechkovsky Jennifer Gordon Levin Jessica Mathaes Holly Mulcahy Patrick Neal Dan Rizner Jennifer Ross Sarah Schwartz Barbara Scowcroft Maria Semes Ikuko Takahashi Anne-Marie Terranova Ertan Torgul Sissi Yuqing Zhang

Viola Susan Gulkis Assadi

Amber Archibald-Sešek Chiara Kingsley Dieguez Caroline Gilbert Anna Kruger Yiyin Li Kristen Linfante Paul Murphy Abhijit Sengupta Rachel Swerdlow

Kayla Williams

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Desmond Hoebig

Gregory Clinton
Judith McIntyre Galecki
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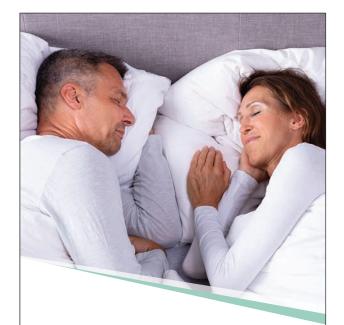




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2022

August 6 **Edinburgh International** Festival

BBC Scottish Symphony Orchestra with chorus and soloists Respighi: Pines of Rome Orff: Carmina Burana

August 10 **Edinburgh International** Festival

Philharmonia Orchestra with soloists Beethoven: Fidelio (in concert)

September 7 **Deutsche Oper Berlin Orchester**

Mahler: Symphony No. 2

September 15-17 Sydney Symphony Orchestra

Debussy: La Mer **Copland:** Clarinet Concerto James Twist: 50 Fanfares

Commission

Vaughan Williams: Symphony No. 5

September 21-24 Sydney Symphony Orchestra

Melody Eötvös: 50 Fanfares

Commission

Brahms: Violin Concerto Bruckner: Symphony No. 3

October 13-15 Minnesota Orchestra

Kareem Roustom: Ramal

Berg: Seven Early Songs for Voice

and Orchestra

Vaughan Williams: Fantasia on a

Theme by Thomas Tallis Elgar: In the South, "Alassio"

November 13, 20 & 27 Deutsche Oper Berlin

Wagner: Tristan und Isolde

November 25 & 30 December 3 & 18 Deutsche Oper Berlin

Beethoven: Fidelio

December 9 **Deutsche Oper Berlin Orchester**

Beethoven: Symphony No. 2 Zemlinsky: Lyrische Sinfonie

December 16-17 Dresdner Philharmoniker

Mahler: Symphony No. 3

2023

January 7 & 14 Deutsche Oper Berlin Beethoven: Fidelio

January 8 & 12 Deutsche Oper Berlin

Puccini: Tosca

January 19-21 **Atlanta Symphony Orchestra**

Mozart: Piano Concerto No. 20 Bruckner: Symphony No. 8

January 26-28 Atlanta Symphony Orchestra

Adolphus Hailstork: Epitaph for a

Man Who Dreamed

Brahms: A German Requiem

February 5 **Deutsche Oper Berlin** Orchester

Beethoven: Violin Concerto Bruckner: Symphony No. 6

February 9-12 **BBC Scottish Symphony Orchestra**

Glasgow | Aberdeen | Edinburgh Mahler: Symphony No. 9

February 22 & 26 Deutsche Oper Berlin

Beethoven: Fidelio

March 3 & 10 **Deutsche Oper Berlin**

Puccini: Tosca

March 16 & 19 Deutsche Oper Berlin

Strauss: Elektra

March 18-April 6 Deutsche Oper Berlin

Strauss: Arabella

April 14-16 Sydney Symphony Orchestra

Works by Kareem Roustom, Aaron Jay Kernis, Detlev Glanert & Brahms

April 20-22 Sydney Symphony Orchestra

Elgar: Cello Concerto

Shostakovich: Symphony No. 10

May 4-6

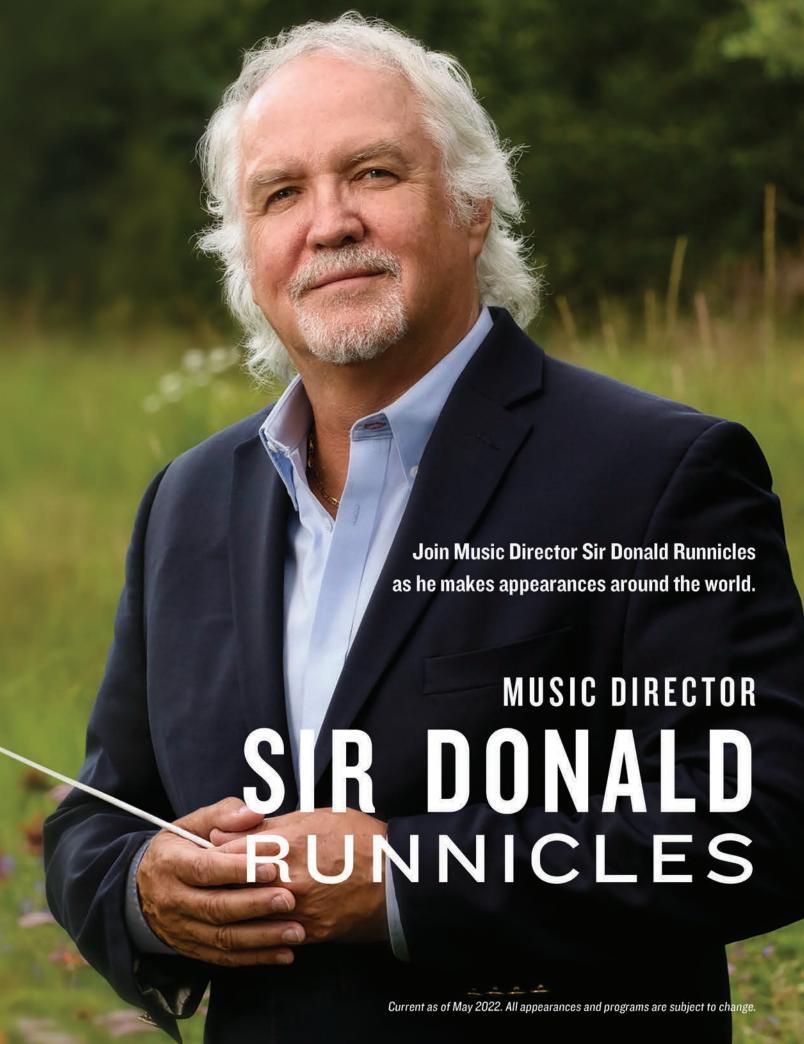
Atlanta Symphony Orchestra Berg: Three Pieces from Wozzeck

Mahler: Symphony No. 5

June 4-28

San Francisco Opera

Strauss: Die Frau ohne Schatten



FEATURING

PIANIST/LEADER ANDY EINHORN

MARISSA MCGOWAN
BLAIR GOLDBERG
MAURICIO MARTÍNEZ
NATHANIEL STAMPLEY

CONDUCTOR

DALIA STASEVSKA

CELLIST

JOHANNES MOSER

WEEK

Chamber Music Series: Schubert's "Trout" Quintet AUGUST 3 AT 7 PM

Gateway Series:
Broadway—Then and Now
AUGUST 4 AT 8 PM

Festival Orchestra:
The French Connection
AUGUST 5 AT 8 PM
AUGUST 6 AT 6 PM



WEEK 5

SCHUBERT'S "TROUT" QUINTET

Wednesday, August 3 at 7 PM at Walk Festival Hall

Bacewicz Quartet for 4 Violins

12'

Allegretto

Andante tranquillo Molto allegro

Madeline Adkins, violin Eunice Keem, violin Marta Krechkovsky, violin Kelsey Blumenthal, violin

Caplet Conte fantastique

17'

Allegra Lilly, harp

Sissi Yuqing Zhang, violin

Yi Zhao, violin

Caroline Gilbert, viola Jennifer Humphreys, cello

INTERMISSION

Schubert

Piano Quintet in A Major, Op. 114, D. 667 "Trout"

40'

Allegro vivace

Andante

Scherzo: Presto

Andantino-Allegretto

Allegro giusto

Jennifer Ross, violin

Amber Archibald-Sešek, viola Judith McIntyre Galecki, cello

Robin Kesselman, bass Carolyn True, piano

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BROADWAY—THEN AND NOW

Thursday, August 4 at 8 PM at Walk Festival Hall

Andy Einhorn, piano/leader Marissa McGowan, vocals Blair Goldberg, vocals Mauricio Martínez, vocals Nathaniel Stampley, vocals Karen Whitson Kinzie, violin Ling Ling Huang, violin Chiara Kingsley Dieguez, viola Judith McIntyre Galecki, cello Richard Barber, bass

ACT I

Various An Overture of Overtures

(arr. David Dabbon)

Orchestra

Porter "Another Opening, Another Show" from Kiss Me Kate

(arr. Malcolm Harris)

Ensemble

Kander and Ebb "All That Jazz" from Chicago

(arr. Nick Thorpe)

Blair Goldberg and Marissa McGowan

Lerner and Loewe My Fair Lady Medley

(arr. Brady Lanier) "I've Grown Accustomed to Her Face"

Nathaniel Stampley

"On The Street Where You Live"

Mauricio Martínez

"I Could Have Danced All Night"

Marissa McGowan

Lerner and Loewe "Almost Like Being in Love" from Brigadoon

(arr. David Weinstein)

Marissa McGowan

Porter "Anything Goes" from Anything Goes

(arr. Malcolm Harris)

Blair Goldberg

Bock and Harnick "If I Were a Rich Man" from Fiddler on the Roof

(arr. Brady Lanier)

Mauricio Martínez

Tradition Training

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Marcia McHugh, flute Thomas LeGrand, clarinet Russell Campbell, trumpet Mike Richards, tenor saxophone Richard Brown, drums

Loesser "Guys and Dolls" from Guys and Dolls

(arr. Brady Lanier)

Nathaniel Stampley and Mauricio Martínez

Rodgers and Hammerstein "Some Enchanted Evening" from South Pacific

(arr. Malcolm Harris)

Nathaniel Stampley

Sondheim Sondheim Medley

(arr. Brady Lanier)

Ensemble

INTERMISSION

ACT II

Bernstein "One Hand, One Heart" from West Side Story

(arr. Matt Naughton)

Festival String Quartet

Bernstein "Tonight" from West Side Story

(arr. Matt Naughton)

Festival String Quartet

Kander and Ebb "Cabaret" from Cabaret

(arr. Roger Ingram)

Blair Goldberg

Rodgers and Hammerstein "If I Loved You" from Carousel

(arr. Malcolm Harris)

Mauricio Martínez

CONTINUED ON THE NEXT PAGE

BROADWAY—THEN AND NOW

Thursday, August 4 at 8 PM at Walk Festival Hall

CONTINUED

Lerner and Loewe

"If Ever I Would Leave You" from Camelot

(arr. Brady Lanier)

Nathaniel Stampley

Sondheim

'Send in the Clowns" from A Little Night Music

(arr. Lorento Golofeev)

Marissa McGowan

Rodgers and Hammerstein (arr. Brady Lanier)

The Sound of Music Medley

"Do Re Mi" (sing along)

Ensemble

"My Favorite Things" Blair Goldberg

"The Sound Of Music" Marissa McGowan

Leigh and Darion

"The Impossible Dream" from Man of La Mancha

(arr. Brady Lanier)

Nathaniel Stampley

Styne and Merrill

"Don't Rain on My Parade" from Funny Girl

(arr. Malcolm Harris)

Blair Goldberg

Hamlisch

"What I Did for Love" from A Chorus Line

(arr. Lorento Golofeev)

Marissa McGowan

Lin-Manuel Miranda

"You'll Be Back" from Hamilton

(arr. Malcolm Harris)

Mauricio Martínez

Stephen Schwartz and Winnie Holzman

"Defying Gravity" from Wicked

(arr. Malcolm Harris)

Marissa McGowan and Blair Goldberg

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ANDY EINHORN

Piano/Leader

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

As resident music director on the *Sweeney Todd* national tour, Einhorn received the Los Angeles Drama

Critics Circle Award nomination for Outstanding Music Direction. He worked on the first national tour of *The Light in the Piazza*, and other tour credits include *South Pacific*, *White Christmas*, *Mamma Mia!* and *The Lion King*.

Einhorn was principal vocal coach and pianist for the world premiere production of *An Evening with Audra McDonald* at Houston Grand Opera, which featured the singer in a double-bill of Poulenc's monodrama *La voix humaine* and the world premiere of *Send*, a companion-piece written by composer Michael John LaChiusa.

Equally at home in the concert hall, Einhorn has served as music director and pianist for the GRAMMY and Tony Award-winning McDonald, performing with her at the Philadelphia Orchestra, San Francisco Symphony and Sundance Institute.

Einhorn made his Carnegie Hall debut accompanying the Academy Award-winning F. Murray Abraham in the world premiere of *Elusive Things: A Song Cycle* and has assumed the role of music director for the Tony Award-winning Barbara Cook at venues including New York's Feinstein's at the Regency.

An honors graduate of Rice University, Andy Einhorn is a native of Houston, Texas. He currently lives in New York City.



MARISSA MCGOWAN

Vocals

Marissa McGowan most recently appeared in the Roundabout Theatre Company Broadway revival of Kiss Me Kate at Studio 54, playing the Wardrobe Mistress and understudying Lilli Vanessi, played by the incomparable Kelli O'Hara. McGowan had the honor to be chosen by Marvin Hamlisch to star as Stella Purdy in the world premiere of his last musical, The Nutty Professor, directed by the legendary Jerry Lewis, for which she won the Best Leading Actress award in Nashville for her performance. McGowan has appeared on Broadway in the A Little Night Music revival alongside Catherine Zeta-Jones and Angela Lansbury; in Bonnie and Clyde and Les Misérables, where she performed both the roles of Éponine and Cosette; as well as in The Robber Bridegroom at The

Roundabout Theatre Company. Favorite regional roles include *Chess* at the Kennedy Center for the Performing Arts, Maria in *The Sound of Music* with the Lyric Theatre, and Petra in *A Little Night Music* at American Conservatory Theatre (Theater Bay Area Award for Outstanding Actress).

Concert work includes Lincoln Center (tribute to Marvin Hamlisch, directed by Mike Nichols); Susan in *Sweet Smell of Success* in concert (Hudson Theater NYC); guest soloist with the Indianapolis Symphony, Naples Philharmonic, Baltimore Symphony Orchestra, Omaha Symphony, Houston Symphony, Kalamazoo Symphony and more. As a teacher, McGowan has taught masterclasses across the country and has a roster of private students in the New York City area. McGowan grew up on Long Island and then attended Syracuse University, where she received a BFA in musical theater.

marissamcgowan.com



BLAIR GOLDBERG

Vocals

Blair Goldberg is currently appearing in A Walk on the Moon, directed by Sheryl Kaller, at George Street Playhouse. She most recently appeared on Broadway in the smash hit musical, Kinky Boots. She got her start in the theater at the young age of nine, appearing in the Original Broadway Revival Cast of Annie Get Your Gun, starring Bernadette Peters and Tom Wopat.

Goldberg went on to study theater in both high school and college, earning a Bachelor of Music degree in Vocal Performance at NYU. She performed in The Nutty Professor, directed by Jerry Lewis, music by Marvin Hamlisch, and book/lyrics by Rupert Holmes, playing the role of Peg and understudying the lead role of Stella. She then toured the country as a nun in

the first National Tour of Sister Act, directed by Jerry Zaks. Next, she appeared in the first National Tour of Kinky Boots, directed by Jerry Mitchell.

She is the proud recipient of the Young Talent Award in the 2010 Lotte Lenya Competition and winner of the 2007 Shining Star Competition for WOR Radio (Northeast Region). She also performed in the 2011 Broadway's Rising Stars Concert at Town Hall.

blair-goldberg.com



MAURICIO MARTÍNEZ

Vocals

Mauricio Martínez is a Mexican Emmy-winning actor, Broadway performer and recording artist whose body of work spans film, television, albums, concerts, plays and musicals. He starred as Emilio Estefan in On Your Feet! The Story of Emilio & Gloria Estefan on Broadway and in the first national tour. He recently starred in the world premiere of Andrew Lloyd Webber's musical memoir Unmasked at PaperMill Playhouse and can also be seen in NBC Universo's original Emmy-winning TV series El Vato on Netflix. Martínez's television credits include multiple Telenovela's in Univision and Telemundo like Señora Acero, Atrévete a Soñar and Mujer Del Vendaval as well as the 40th Annual Kennedy Honors on CBS and "The 2019 Gershwin Prize" on PBS

(performing next to artists like Patti LaBelle, Cindy Lauper, Rita Moreno, Andy García and Gloria Estefan). On the Mexico City stage, Martínez starred in Disney's Beauty & the Beast, Saturday Night Fever, The Drowsy Chaperone, Sweet Charity, the premiere Spanish versions of Off Broadway's The Last Five Years, Songs From An Unmade Bed and Arthur Miller's A View From The Bridge, among others. He has released two Latin pop albums available on iTunes and is currently working on his first English album with Broadway Records.



NATHANIEL STAMPLEY

Vocals

Nathaniel Stampley, a Milwaukee native, is a proud graduate of the University of Wisconsin where he received his Bachelor of Music degree. Broadway credits include *CATS*, *The Gershwins' Porgy and Bess*, *The Color Purple* (original production and the revival) and *The Lion King*. He had the pleasure of playing Mufasa on the West End in the Disney UK's *The Lion King*. National tours include *The Gershwins' Porgy and Bess* (Los Angeles NAACP Award nomination), *Ragtime* and *Orpheus Returns*. Off-Broadway performances include *Big Love*, Signature Theatre (NY); *Fiorello!* and *Lost in the Stars*, NY City Center's Encores!; and *The First Noel*, Classical Theatre of Harlem (AUDELCO Nomination).

Stampley's concerts include *The Marriage of Figaro* and Songs from Around the World with the Milwaukee Symphony Orchestra. He recorded with the Elgin Symphony Orchestra (Naxos) and performed American Favorites from Gershwin to Copland, and Home for the Holidays concerts. He performed "Something Wonderful," a Rodgers and Hammerstein tribute concert, at Lincoln Center; The Weill Music Institute concert series at Carnegie Hall: Musical Explorers; and Link Up with the Orchestra of St. Luke's. Other concerts include the Atlanta Symphony Orchestra, El Paso Symphony, Springfield Symphony, Grand Junction Symphony, West Michigan Symphony, and Bernstein's Mass and West Side Story with the Philadelphia Orchestra conducted by Yannick Nézet-Séguin.

He is a Lunt-Fontanne Fellow awarded by the Ten Chimneys Foundation with master teacher and mentor Phylicia Rashad.

nathanielstampley.com

THE FRENCH CONNECTION

Friday, August 5 at 8 PM; Saturday, August 6 at 6 PM; Walk Festival Hall

Forlane Menuet Rigaudon

Dalia Stasevska, conductor		Johannes Moser, cello	
Ravel	Le Tombeau de Couperin Prélude		17'

Lalo Concerto for Cello in D minor 26'

Prélude: Lento-Allegro maestoso

Intermezzo: Andantino con moto-Allegro presto

Introduction: Andante-Allegro vivace

INTERMISSION

Boulanger	D'un matin de printemps	5'
Kaija Saariaho	Ciel d'hiver	9'
Ravel	Boléro	13'

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[†] In Memoriam

MAURICE RAVEL

Le Tombeau de Couperin

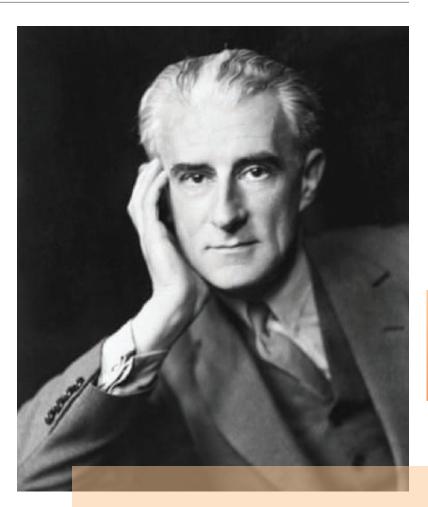
AT A GLANCE

Born: 1875 **Died**: 1937

Date of Composition: 1917 (orch. Ravel, 1919) **Instrumentation:** *Le Tombeau de Couperin* is scored for 2 flutes (2nd doubling piccolo), 2 oboes (2nd doubling English horn), 2 clarinets, 2 bassoons, 2 horns, trumpet, harp and strings.

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

Ravel wrote *Le Tombeau de Couperin* during the agony-wracked years of the First World War. He intended the work as both an homage (a *tombeau* is a musical commemorative) to French keyboard masters of the Baroque era (particularly François Couperin "*Le grand*") and also as a memorial to friends who had died fighting in the war. Each of the piano suite's six movements bears a dedication to one such person, with the fourth-place Rigaudon in



Maurice Ravel, c. 1915 - Bettmann Archive

memory of two—Ravel's childhood friends, brothers Pierre and Pascal Gaudin, killed by the same shell in November 1914.

Ravel orchestrated the suite in 1919, but he omitted two notably non-orchestral movements—the Fugue and the concluding Toccata—and re-ordered the whole

as to give the propulsively rhythmic Rigaudon pride of last place. Later composers have taken on the task of providing orchestrations for those "missing" two movements, but posterity would seem to have agreed with Ravel's decision to whittle six movements down to four, given the orchestral suite's long-established popularity.

ÉDOUARD LALO

Cello Concerto in D minor

AT A GLANCE

Born: 1823 **Died**: 1892

Date of Composition: 1876

Instrumentation: Cello Concerto in D minor is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani, strings and solo cello.

Édouard Lalo suffered the misfortune of being a predominantly instrumental composer in a 19th-century France that was fixated on opera and showed little interest in symphonies, concertos, sonatas and the like. Happily, he lived long enough to benefit from the wave of interest in orchestral and chamber music that arose in the 1870s, as witnessed by the success of instrumental composers such as César Franck.

Lalo's Cello Concerto in D minor may be the work of a born-and-bred French composer, but it doesn't sound French. Rather, it evinces a markedly Germanic sensitivity: serious, carefully structured, substantial, brilliantly orchestrated but devoid of unnecessary bling. A solid and appealing work from an often overlooked composer, it has well earned its place in the repertory.

An assertive slow opening, characterized by powerful gestures from soloist and orchestra alike, leads into the first movement



Édouard Lalo, c. 1865 - Pierre Petit

proper, a true Allegro maestoso—i.e., majestic, but not so much so that it doesn't have time for a meltingly beautiful secondary theme. (Which is clearly derived from the primary theme, as is just about everything else in the movement.)

The second-place Intermezzo is a portmanteau affair that blends both scherzo and slow movement. That's not readily apparent at the beginning, what with the introverted and distinctly melancholic rhapsody carried throughout by the solo cello. A quickstep passage interrupts all that introversion, its dancing rhythms and effervescent quality giving off more than a whiff of

Spain. (This is the chap who wrote the popular *Symphonie espagnole*, after all.) Melancholic lyricism returns, however, and for a while it seems as though it will win out—but the dance rhythms eventually return and bring the movement to a quietly bouncing close.

The finale, like the first movement, opens with a slow introduction—but this one gives off a distinctly tragic vibe. That turns out to be something of a red herring, however, for soon enough an energetic gigue launches itself and maintains the merry mood (for the most part) all the way through to the concerto's vigorous conclusion.

LILI BOULANGER

D'un matin de printemps

AT A GLANCE

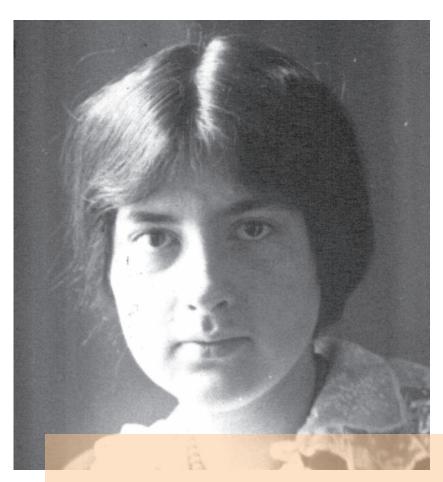
Born: 1893 **Died**: 1918

Date of Composition: 1918

Instrumentation: D'un matin de printemps (Of a Spring Morning) is scored for 2 flutes, piccolo, 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, sarrusophone (or contrabassoon), 4 horns, 3 trumpets, 3 trombones, tuba, percussion, harp, celesta and strings.

Music history is scattered with lost talents who died pitifully young and leave posterity with tantalizing what-if questions: What if Mozart had lived into his 70s? What would have happened with English music if Purcell hadn't died in 1695 at age 36? Might Schubert have finally succeeded as an opera composer if he hadn't died at 31? Those what-if composers are well known, but Lili Boulanger, who died at age 24 from Crohn's Disease, is less so.

She was a full-on, high-octave talent from an early age, as noted by no less than Gabriel Fauré. Despite her chronic illnesses, she managed to write about 50 compositions and became in 1913 the first female to win the coveted Prix de Rome. She was well enough to travel to Rome's Villa Medici to begin her residency. But the dual blows of the World War and her own collapsing health



Lili Boulanger, 1913 - Agence Meurisse

required her to return home to Paris, where she died in March 1918.

D'un matin de printemps (Of a Spring Morning) exists in three separate versions—an original for violin (or flute) and piano, a revision for piano trio, and finally a version for full orchestra. The piece bears the clear influence of Debussy and other early 20th-century

French composers, in its colorful use of winds, in its employment of non-traditional scales and modes, and most of all in its shimmering, glowing sonic environment. A sunny, warm and altogether gracious piece of music, it gives no hint of its composer's physical malaise, from the happy chatter of its opening to the insouciant flounce that brings it to a close.

KAIJA SAARIAHO

Ciel d'hiver

AT A GLANCE

Born: 1952

Date of Composition: 2013

Instrumentation: Ciel d'hiver (Winter Sky) is scored for 2 flutes, piccolo, 2 oboes, 2 clarinets, 2 bassoons (one doubling contrabassoon), 4 horns, 2 trumpets, 2 trombones, tuba, timpani, percussion, harp, celesta, piano and strings.

Synesthesia, or the blending of various senses, is an intriguing attribute of a fair number of musicians. In its most common manifestation, pitches and key centers are associated with colors; reds might map to "hot" keys such as D Major, or greens with sonorities perceived as cooler. No two musicians have exactly the same associations, nor do synesthetes associate colors with all keys or pitches as a rule.

Finnish-born, Paris-based composer Kaija Saariaho describes herself as having a wider range of synesthetic associations than just the usual colors. "The visual and the musical world are one to me," she claims. "Different senses, shades of color, or textures and tones of light, even fragrances and sounds blend in my mind. They form a complete world in itself."

Saariaho's multi-sensory receptors foster the striking coloration found in so much of her music. That's abundantly the case with



Kaija Saariaho - Photo: Maarit Kytöharju

Ciel d'hiver (Winter Sky), originally the second part of her orchestral triptych Orion, an exploration of the myth of Orion the Hunter and his eventual elevation into the heavens as the familiar constellation. Saariaho re-scored Ciel d'hiver for a standard orchestra—Orion calls

for epic instrumental forces—but maintained the shimmering and ethereal imagery of the original. The frigid beauty of the winter sky is palpable in this evocative sonic canvas: think Northern lights, think star-studded transparency, think endless depths of vision.

MAURICE RAVEL

Boléro

AT A GLANCE

Date of Composition: 1928

Instrumentation: Boléro is scored for 2 flutes (2nd doubling piccolo), piccolo, 2 oboes (2nd doubling oboe d'amore), English horn, 2 clarinets (2nd doubling high clarinet in E-flat), bass clarinet, 2 bassoons, contrabassoon, 2 saxophones (soprano and tenor), 4 horns, 3 trumpets, piccolo trumpet, 3 trombones, tuba, timpani, percussion, harp, celesta and strings.

Within two years of its premiere at the Paris Opera with famed danseuse Ida Rubinstein, Boléro had been conducted by Piero Coppola, Willem Mengelberg, Serge Koussevitzky, Arturo Toscanini and Ravel himself. Four years later it was the background to a Carole Lombard movie titled, not surprisingly, Bolero. It has popped up in arrangements and adaptations by Frank Zappa and Rufus Wainwright. It was the background music for a fight scene between Kirk and Spock in the original *Star* Trek series. It has been heard on Doctor Who. Bo Derek made memorable use of it, as did Olympic ice skaters Torvill and Dean. It has been praised, reviled, interpreted and analyzed. It has earned a king's ransom in royalties.

Boléro. Perhaps the best-known orchestral work of the 20th century, it knocked 'em dead in its original 1928 ballet incarnation and has

sailed on merrily (and orchestrally) ever since. Ravel fashioned his ubiquitous masterpiece to a disarmingly simple recipe: 1) place a languorous, almost serpentine melody over a hypnotically repetitive rhythm, then 2) repeat ad infinitum, providing each iteration with increasingly lavish and sonorous orchestration. Thus Boléro progresses from whisper-soft to Richter-scale volume levels within about 15 minutes. Nothing else happens save a searing fanfare at the very end.

Despite various philosophical interpretations that have been layered on the work over the years, Ravel was quite straightforward about his brainchild. In 1931 he explained that: "[Boléro] constitutes an experiment in a very special and limited direction, and should not be suspected of aiming at achieving anything different from, or anything more than, it actually does achieve."

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DALIA STASEVSKA

Conductor

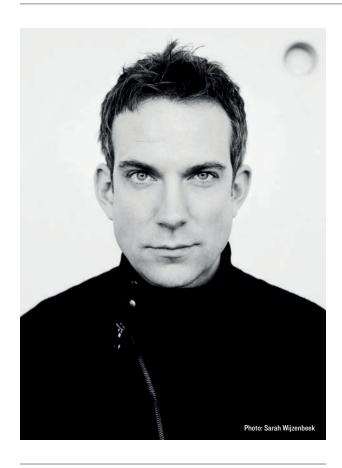
Dalia Stasevska's charismatic and dynamic musicianship has established her as a conductor of exceptional versatility. Chief Conductor of Lahti Symphony Orchestra starting with the 2021-22 season and Artistic Director to the International Sibelius Festival; Stasevska also holds the post of Principal Guest Conductor to the BBC Symphony Orchestra. She made her BBC Proms debut in 2019 and conducted the Last Night of the Proms in 2020. In 2021 she conducted the First Night of the BBC Proms and together with BBC Symphony they opened the 2021 Edinburgh International Festival.

Highlights of the 2021-22 season include debuts with the New York Philharmonic, Baltimore and Seattle Symphonies as well as the opening of the Tongyeong Festival with soloist Truls Mørk. Stasevska will return to the Oslo Philharmonic, NAC Orchestra, Royal Stockholm Philharmonic Orchestra and to the Finnish National Opera to conduct a double bill of Poulenc's *La voix humane* and Weill's Songs with Karita Mattila. With the BBC Symphony Orchestra Stasevska will conduct at the Barbican Hall as well as elsewhere in the UK and in Germany. Recent engagements have included Orchestre National de France, Swedish Radio Symphony, Orchestre Symphonique de Montréal, Seoul Philharmonic and Detroit Symphony Orchestra.

A passionate opera conductor, Dalia Stasevska returned to Norske Opera to conduct *Madama Butterfly* and *Lucia di Lammermoor*. She has conducted *Don Giovanni* with Kungliga Operan Stockholm, directed by Ole Anders Tandberg, as well as *Eugene Onegin* at Opéra de Toulon. Other productions include *The Cunning Little Vixen* with Finnish National Opera as well as Sebastian Fagerlund's *Höstsonaten* at the 2018 Baltic Sea Festival in Stockholm featuring Anne Sofie von Otter.

Stasevska originally studied as a violinist and composer at the Tampere Conservatoire and violin, viola and conducting at the Sibelius Academy. Her conducting teachers include Jorma Panula and Leif Segerstam. In December 2018, she had the honor of conducting the Royal Stockholm Philharmonic at the Nobel Prize Ceremony in Stockholm. She was awarded the Royal Philharmonic Society's Conductor Award in 2020.

daliastasevska.com



JOHANNES MOSER

Cello

Hailed by *Gramophone Magazine* as "one of the finest among the astonishing gallery of young virtuoso cellists," German-Canadian cellist Johannes Moser has performed with the world's leading orchestras such as the Berliner Philharmoniker, New York Philharmonic, Los Angeles Philharmonic, Chicago Symphony, BBC Philharmonic at the Proms, London Symphony, Symphonieorchester des Bayerischen Rundfunks, Koninklijk Concertgebouworkest, Tonhalle Orchestra Zurich, Tokyo NHK Symphony, and Philadelphia and Cleveland Orchestras.

His recordings include the concertos by Dvořák, Lalo, Elgar, Lutosławski, Dutilleux, Tchaikovsky, Thomas Olesen and Fabrice Bollon (Electric Cello), which have gained him the prestigious Preis der Deutschen Schallplattenkritik and the Diapason d'Or.

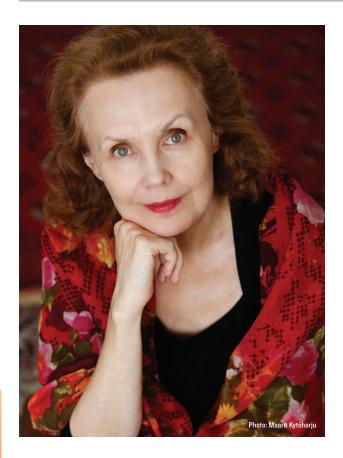
Concerto highlights of the 2021-22 season include performances with the San Francisco Symphony, Residentie Orkest, Belgrade Philharmonic Orchestra, Oregon Symphony (as Artist in Residence), a Belgian tour with the Symfonieorkest Vlaanderen, Düsseldorf Symphoniker and Lucerne Symphony. Chamber music performances include a European Trio tour with Vadim Gluzman and Andrei Korobeinikov with performances in Amsterdam (Concertgebouw), Düsseldorf (Tonhalle), Geneva (Conservatoire de Musique) and Dresdener Musikfestpiele, among others, as well as appearances at the West Cork, Norfolk and La Jolla chamber music festivals.

Renowned for his efforts to expand the reach of the classical genre, as well as his passionate focus on new music, Moser has recently been heavily involved in commissioning works by Julia Wolfe, Ellen Reid, Thomas Agerfeldt Olesen, Johannes Kalitzke, Jelena Firsowa and Andrew Norman.

Born into a musical family in 1979, Moser began studying the cello at the age of eight and became a student of Professor David Geringas in 1997. He was the top prize winner at the 2002 Tchaikovsky Competition, in addition to being awarded the Special Prize for his interpretation of the *Rococo Variations*. In 2014 he was awarded with the prestigious Brahms Prize.

A voracious reader of everything from Kafka to Collins, and an avid outdoorsman, Johannes Moser is a keen hiker and mountain biker in what little spare time he has. He plays on an Andrea Guarneri cello from 1694 from a private collection.

johannes-moser.com



KAIJA SAARIAHO

Composer

Kaija Saariaho is a prominent member of a group of Finnish composers and performers who are now, in mid-career, making a worldwide impact. She studied composition in Helsinki, Freiburg and Paris, where she has lived since 1982. Her studies and research at IRCAM have had a major influence on her music and her characteristically luxuriant and mysterious textures are often created by combining live music and electronics.

Although much of her catalog comprises chamber works, from the mid-'90s she has turned increasingly to larger forces and broader structures, such as the operas *L'Amour de Loin*, *Adriana Mater* and *Emilie*. Around the operas there have been other vocal works, notably the ravishing *Château de l'âme* (1996), *Oltra mar* (1999), *Quatre instants* (2002) and *True Fire* (2014).

The oratorio *La Passion de Simone*, portraying the life and death of the philosopher Simone Weil, formed part of Sellars' international festival New Crowned Hope in 2006-07. The chamber version of the oratorio was premiered by La Chambre aux échos at the Bratislava Melos Ethos Festival in 2013.

Saariaho has claimed the major composing awards including The Grawemeyer Award, The Wihuri Prize, The Nemmers Prize, The Sonning Prize and The Polar Music Prize. In 2018 she was honored with the BBVA Foundation's Frontiers of Knowledge Award. In 2015 she was the judge of the Toru Takemitsu Composition Award. Always keen on strong educational programs, Saariaho was the music mentor of the 2014-15 Rolex Mentor and Protégé Arts Initiative and was in residence at the UC Berkeley Music Department in 2015.

Saariaho continues to collaborate for the stage. *Only The Sound Remains*, her most recent opera collaboration with Peter Sellars, was premiered in Amsterdam in 2016. In the same year her first opera *L'Amour de Loin* was presented in its New York premiere by the Metropolitan Opera in a new production by Robert Lepage. The Park Avenue Armory and New York Philharmonic presented a celebration of her orchestral music with visual accompaniment. February 2017 saw Paris come alive with her work when she was featured composer of Radio France Festival Présences. Her new opera, *Innocence*, was premiered in July 2021 at the Festival International d'Art Lyrique d'Aix-en-Provence.

saariaho.org

Violin

Madeline Adkins Eunice Keem

Angela Fuller Heyde Kelsey Blumenthal Ami Campbell Eva Cappelletti Chao Mary Corbett Lois Finkel Ling Ling Huang Linda Hurwitz Tomoko Iguchi Sheela Iyengar Stephanie Jeong Rebekah Johnson Karen Whitson Kinzie Marta Krechkovsky Heather Kurzbauer Jennifer Gordon Levin Jessica Mathaes Holly Mulcahy Dan Rizner **Iennifer Ross** Sarah Schwartz Barbara Scowcroft Oleg Sulyga Ikuko Takahashi Sissi Yuqing Zhang Yi Zhao

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Allyson Goodman

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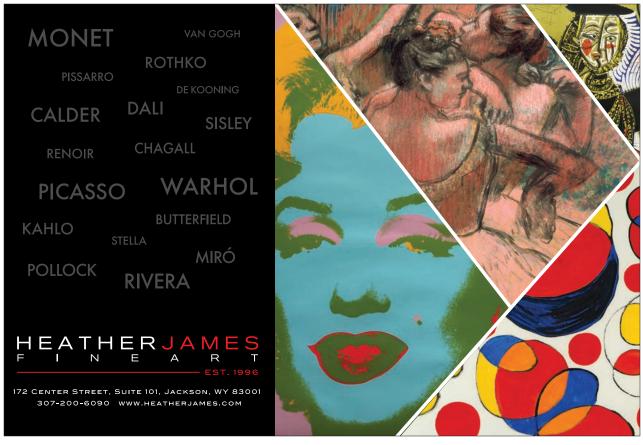
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Mozart, Ravel and Kreisler
AUGUST 10 AT 7 PM

Gateway Series:
VOCES8 presents "Stardust"
AUGUST 11 AT 8 PM

Festival Orchestra:
Gershwin, Williams and Rachmaninoff
AUGUST 12 AT 8 PM
AUGUST 13 AT 6 PM



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WEEK 6

MOZART, RAVEL AND KREISLER

Wednesday, August 10 at 7 PM at Walk Festival Hall

Mozart String Quintet in C minor, K. 406

24'

Allegro Andante

Menuetto in canone

Allegro

Angela Fuller Heyde, violin Jennifer Levin, violin Susan Gulkis Assadi, viola Allyson Goodman, viola Daniel Laufer, cello

Ravel Sonata for Violin and Cello

21'

Allegro Très vif Lent

Vif, avec entrain

Eunice Keem, violin David Garrett, cello

INTERMISSION

Kreisler String Quartet in A minor

30'

Fantasie

Scherzo: Allegro vivo, con spirito

Einleitung und Romanze

Finale: Allegro molto moderato

Amy Semes, violin Ling Ling Huang, violin Caroline Gilbert, viola Seoyoen Min, cello

SPONSORS

Performance sponsored by Susan & Stephen Morriss

SUMMER 2022 GTMF.ORG

VOCES8 PRESENTS "STARDUST"

Thursday, August 11 at 8 PM at Walk Festival Hall

Andrea Haines, soprano Molly Noon, soprano Katie Jeffries-Harris, alto Barnaby Smith, countertenor Blake Morgan, tenor Euan Williamson, tenor Chris Moore, baritone Jonathan Pacey, bass

Byrd Sing Joyfully

(1543-1623)

Rachmaninoff Bogoroditse Devo from The Vespers

(1873-1943)

Jake Runestad Let My Love Be Heard

(b. 1986)

Van Heusen/Cahn Fly Me to the Moon

(arr. Alexander L'Estrange) (1913-1990; 1913-1993)

Berlin Cheek to Cheek

(arr. Jim Clements) (1888-1989)

Christopher Tin Hope Is the Thing With Feathers

(b. 1976)

Stardust (commission for VOCES8) **Taylor Scott Davis**

(b. 1980)

Palestrina Magnificat primi toni

(1525-1594)

SPONSORS Performance sponsored by Andrew & Cammie Watson

INTERMISSION

Kate Rusby Underneath the Stars

(arr. Jim Clements)

(b. 1973)

Britten The Evening Primrose

(1913-1976)

Alfvén Aftonen

(1872-1960)

Sigurbjörnsson Heyr himna smiður

(1938-2013)

Mumford & Sons Timshel

(arr. Jim Clements)

Demetrio/RuizSway(arr. Alexander L'Estrange)

(1931-2007; 1915-2008)

Van Morrison Moondance

(arr. Alexander L'Estrange) (b. 1945)

Cole/Mills Straighten Up and Fly Right

(arr. Jim Clements) (1919-1965)



VOCES8

Andrea Haines, soprano
Molly Noon, soprano
Katie Jeffries-Harris, alto
Barnaby Smith, alto and artistic director
Blake Morgan, tenor
Euan Williamson, tenor
Christopher Moore, baritone
Jonathan Pacey, bass

The British vocal ensemble VOCES8 is proud to inspire people through music and share the joy of singing. Touring globally, the group performs an extensive repertory both in its a cappella concerts and in collaborations with leading musicians, orchestras, conductors and soloists. Versatility and a celebration of diverse musical expression are central to the ensemble's performance and education ethos, which is shared both online and in person.

VOCES8 has performed at many notable venues since its inception in 2005 including Wigmore Hall, Elbphilharmonie Hamburg, Cité de la Musique Paris, Wiener Konzerthaus, Tokyo Opera City, NCPA Beijing, Sydney Opera House, Mariinsky Theatre Concert Hall, Victoria Concert Hall (Singapore) and Palacio de Bellas Artes (Mexico City), among many others. This season they perform over 100 concerts in the UK and across Europe, in Israel and the US—a welcome return to touring after the COVID-19 restrictions.

The group's entrepreneurial and community spirit and its innovative approach are fostered by the co-founders of VOCES8, brothers Paul and Barnaby Smith. The pandemic has provided the impetus for VOCES8 to further transform its already exceptional offerings, nurturing a new audience community providing hope, resilience and a chance to engage with classical music in new ways. Pioneering initiatives include ventures such as the LIVE From London digital festivals and the VOCES8 Digital Academy.

LIVE From London was created as a specific response to the pandemic. Winning praise for its collaborative approach from artists, press and audiences around the world, the team has delivered 5 digital festivals to date, broadcasting 70 concerts and selling 150,000 tickets in over 75 countries. The VOCES8 Digital Academy is an online choral program for high schools, colleges and individuals featuring live interaction with members of the ensemble, live and recorded lectures, and video resources to learn and perform music from the Renaissance to today.

Alongside this online work on its own platforms, VOCES8 is heard regularly on albums, international television and radio. The ensemble is a Decca Classics artist and alongside that releases projects on its own label, VOCES8 Records. The latest Decca Classics album is *Infinity*, which reached the top of the classical charts on release. New projects with composers Christopher Tin, Eric Whitacre and Paul Simon are being recorded in 2022.

The ensemble has premiered commissions from Jonathan Dove, Roxanna Panufnik, Roderick Williams, Paul Smith, Jocelyn Hagen, Melissa Dunphy, Ken Williams, Taylor Scott Davis, Alexander Levine, Alexia Sloane, Alec Roth, Ben Parry, Ola Gjeilo, Mårten Jansson, Philip Stopford, Graham Lack, Thomas Hewitt Jones and Owain Park.

voces8.com



WFFK 6

GERSHWIN, WILLIAMS AND RACHMANINOFF

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

Eun Sun Kim, con	ductor	Thomas Hooten, trumpet	
Gershwin	An American in Paris		16'
John Williams	Trumpet Concerto Maestoso Slowly Allegro deciso		21'
	INTERN	MISSION	
Rachmaninoff	Symphony No. 1 in D minor, Op. 13 Grave—Allegro ma non tro Allegro animato Larghetto Allegro con fuoco	ppo	42'

	Festival Orchestra sponsored by Mr. [†] & Mrs. Gilman Ordway
SPONSORS	Guest Conductor Eun Sun Kim sponsored by Suzanne Jin Mesinoglu & Ahmet Mesinoglu
	Performances sponsored by Joyce Craig & Beryl Weiner

[†] In Memoriam

GEORGE GERSHWIN

An American in Paris

AT A GLANCE

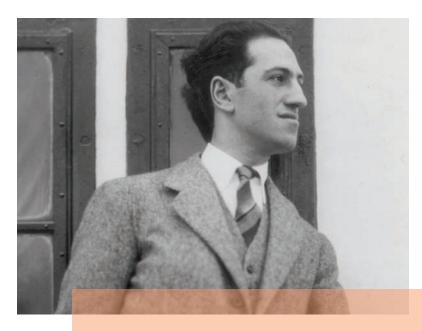
Born: 1898 **Died:** 1937

Date of Composition: 1928

Instrumentation: An American in Paris is scored for 3 flutes (3rd doubling piccolo), 2 oboes, English horn, 2 clarinets, bass clarinet, two bassoons, three saxophones (alto, tenor, and baritone, all doubling on soprano), 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion (including 4 tuned Paris taxi horns), celesta and strings.

Highbrow pundits never quite knew what to do about George Gershwin. That such a more or less self-taught Broadway tunesmith presumed to write ambitious concert works was annoying enough. That he was often boisterously successful with those same works was even more irritating. Some critics vented their umbrage via potshots at Gershwin's perceived technical shortcomings. Others dismissed his works as mere passing fancies, such as the New York Evening Post's Oscar Thompson, who allowed that while An American in Paris might be all the rage circa 1928, "to conceive of a symphony audience listening to it with any degree of pleasure or patience 20 years from now, when whoopee is no longer even a word, is another matter."

Raised patrician pinkies notwithstanding, conductors knew a good thing when they heard it and



George Gershwin - Library of Congress

snapped the piece up. The 1929 Midwestern premiere was led by no less than Fritz Reiner, soon to be followed by such luminaries as Artur Rodziński, Alfredo Casella and erstwhile San Francisco Symphony maestro Henry Hadley. Even Arturo Toscanini—nobody's choice as an advocate for American music—turned in a whip-crack rendition with the NBC Symphony. The first studio recording, with Nathaniel Shilkret conducting the Victor Symphony and featuring an uncredited George Gershwin himself on celesta, took place on February 4, 1929, less than two months after the New York premiere. Umpteen performances and recordings later, An American

in Paris dances blithely towards its centennial, bedrock repertory, familiar and loved the world over. Far more than a mere Jazz Age travelogue, this quintessentially American symphonic poem unfolds with radiant vitality and intoxicating energy.

An American in Paris eschews formal symphonic development in favor of a loose episodic structure charting the adventures of an American tourist sampling the glories of Paris and succumbing to fits of homesickness along the way. The work's most compelling features are its marvelous melodies—who isn't enchanted by the central "blues" section with

An American in Paris

CONTINUED

its wailing trumpet solo?—and its glittering orchestration, featuring that quacking quartet of Parisian taxi horns. "It's not a Beethoven symphony, you know," commented Gershwin, perhaps in reaction to elitist reservations about the work's overriding *joie de vivre*. "If it pleases symphony audiences as a light, jolly piece, a series of impressions musically expressed, it succeeds."



John Williams with Tom Hooten - Photo: Bob Malone

JOHN WILLIAMS

Trumpet Concerto

AT A GLANCE

Born: 1932

Date of Composition: 1996

Instrumentation: Trumpet Concerto is scored for 3 flutes (3rd doubling piccolo), 3 oboes (3rd doubling English horn), 3 clarinets (3rd doubling bass clarinet), 3 bassoons (3rd doubling contrabassoon), 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion, harp, piano, strings and solo trumpet.

John Williams is a film composer first and foremost, but that hasn't prevented him from extending his protean talents to works for the concert stage. He has been particularly fertile in concertos, with 21 to his credit (so far) for soloists on the order of Gil Shaham, Yo-Yo Ma and Anne-Sophie Mutter, among others.

Williams has had a long relationship with the trumpet. He tells us in his original program note to his 1996 Trumpet Concerto that "As a youngster growing up in the 1940s, I was not unaware of the enormous influence that the brass players of the great swing bands had on the young people of our

country. Beginning with Louis Armstrong, whose contribution inspired generations of trumpeters, these artists extended the expressive capabilities of their instruments and can certainly be credited with developing a school of brass playing, the influence of which can still be felt in nearly every musical ensemble that employs brass."

Thus when the Cleveland Orchestra approached him to write a trumpet concerto for Principal Trumpet Michael Sachs, he jumped at the chance: "Not only did this commission offer me the opportunity to compose a concerto for an instrument I truly love, but also promised the privilege of having the piece performed by one of the world's greatest orchestras and featuring one of the world's most elegant trumpeters."

Those who are familiar with the overall gestalt of Williams' film music (and is there anybody who isn't?) will find a lot to recognize in the Trumpet Concerto, but it also holds surprises even for those who might think they have the Williams idiom down cold. That's particularly true of the central slow movement, a delicate tapestry made up of distinctly pointillist elements within a harmonically complex environment that hints at composers as disparate as Copland, Schoenberg and maybe just a touch of Duke Ellington. The Maestoso first movement pays homage to those many heraldic trumpet works from Purcell onwards, while the finale is a dazzling scurry that calls on maximum virtuosity from both soloist and orchestra alike.



Sergei Rachmaninoff, 1921 - Library of Congress

SERGEI RACHMANINOFF

Symphony No. 1 in D minor

AT A GLANCE

Born: 1873 **Died**: 1943

Date of Composition: 1895

Instrumentation: Symphony No. 1 in D minor is scored for 3 flutes (3rd doubling piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion and strings.

"Forgive me, but I do not find this music at all agreeable" said esteemed elder composer Nikolai Rimsky-Korsakov to the young Rachmaninoff shortly before the First Symphony's premiere. This was not promising. And it was prescient. Rachmaninoff's innovative and ambitious First Symphony was shortly to undergo a baptism of fire that rendered it unheard for half a century and threatened to end Rachmaninoff's compositional career.

Precisely why the First Symphony's premiere was such an unmitigated disaster seems to be a combination of malign factors. For one thing, conductor Alexander Glazunov's incompetence, both in rehearsal and performance, resulted in a

Symphony No. 1 in D minor

CONTINUED

dreadful first performance—but that couldn't have been the whole of it; many notable works have survived miserable premieres. Another issue was ingrained animus between St. Petersburg and Moscow musical circles; most influential critics were St. Petersburg types while Rachmaninoff was a Muscovite. Finally, a distinct hardening of the musical arteries was afflicting many turn-of-the-century Russian composers and critics, for whom technique had come to be regarded as an end unto itself, while innovative works such as the Rachmaninoff First were met with distrust, if not outright disdain.

Which helps to put St. Petersburg arch-conservative César Cui's withering put-down of the symphony into context:

"If there were a conservatory in Hell, and if one of its talented students were to compose a program symphony based on the story of the Ten Plagues of Egypt, and if he were to compose a symphony like Mr. Rachmaninoff's, then he would have fulfilled his task brilliantly and would delight the inhabitants of Hell."

Commentarial tradition claims that Rachmaninoff was so devastated by the failure of the symphony that he vowed to give up composing thereafter. That's too simplistic: Rachmaninoff was touchy, but he wasn't *that* touchy. In a letter of May 6, 1895 he wrote that "I'm not at all affected by its lack of success, nor am I disturbed by the

newspapers' abuse; but I am deeply distressed and heavily depressed by the fact that my Symphony, though I loved it very much and love it now, did not please me at all after its first rehearsal." He went on to express some wan hope for the work's future: "In any case I will not reject this Symphony, and after leaving it alone for six months, I'll look at it, perhaps correct it, and perhaps publish it, but perhaps by then my partiality for it will have passed. Then I'll tear it up."

Fortunately, he didn't tear it up, nor did he give up composing permanently—although he suffered a creative block that lasted for three agonizing years—but he did leave the manuscript behind when he and his family fled Russia in 1917. The score subsequently disappeared, but happily the instrumental parts, plus a two-piano arrangement, turned up in the Leningrad Conservatory Library in 1944. A full score was reconstructed from those materials, and with that the First Symphony's second act began.

The Rachmaninoff First has never enjoyed the acclaim of the Second, but some commentators consider it to be the finest of his three symphonies. Emotionally turbulent and dramatically intense, it balances structural rigor with open-hearted expansiveness, chiaroscuro with blazing light, and an overriding somberness with ultimate triumph.

A few motivic "seed" ideas provide much of the material for the entire work. Those seeds are planted right at the beginning of the first movement; both the fanfare-like gesture in the winds and brass and, particularly, the stern descending figure in the strings—derived from the plainchant *Dies irae*, which Rachmaninoff wove through his entire oeuvre—recur throughout the symphony in ways both subtle and obvious.

After the imposing opening movement, the symphony follows a grand symphonic course including a fantastical scherzo second movement, a soulful (and a bit gloomy) third movement, and finally a blazing finale that brings the symphony to a heroic conclusion, featuring the same fanfare that opened the work.

© Program notes by Scott Foglesong





EUN SUN KIM

Conductor

Following "a company debut of astonishing vibrancy and assurance" (San Francisco Chronicle) in Rusalka, Korean conductor Eun Sun Kim has been named the Caroline H. Hume Music Director of San Francisco Opera. Her presence in North America was first established with performances of Verdi's Requiem with the Cincinnati Symphony and La traviata with Houston Grand Opera, with the latter earning her an appointment as the company's first Principal Guest Conductor in 25 years.

The 2021-22 season opens Kim's inaugural term at San Francisco Opera, where she will lead *Tosca* and a new production of *Fidelio*, in addition to three concerts. She continues a series of important operatic

debuts at Wiener Staatsoper and the Metropolitan Opera with *La Bohème*, and at Lyric Opera of Chicago with *Tosca*, before returning to Houston Grand Opera for a new production of *Turandot*. She is slated to conduct symphony orchestras around the globe, including concerts in Berlin, Detroit, Toronto, Portland and Bedford, UK, with additional engagements to be announced.

Kim has enjoyed recent North American successes at Los Angeles Opera, Washington National Opera and Houston Grand Opera, where *The New York Times* pronounced her "a major star...with great sensitivity and flexibility." In addition to her growing North American presence, Kim is a regular guest conductor at many important European opera houses. She maintains a particularly close connection with the Staatsoper Berlin, where she has recently conducted successful productions of *La traviata*, *Ariadne auf Naxos*, *Madama Butterfly*, *Un ballo in maschera* and *Il trovatore*.

Kim's recent engagements have also included appearances with Orchestre de Paris, Orchestre National de France, Beethoven Orchestra Bonn and Stuttgart Philharmonic, as well as orchestras in Madrid, Marseille, Munich, Lille, Nancy, Milan, Palermo, Turin, Milwaukee, Calgary and Santiago de Compostela.

Eun Sun Kim studied composition and conducting in her hometown of Seoul, South Korea, before continuing her studies in Stuttgart, where she graduated with distinction. Directly after graduation, she was awarded the First Prize in the International Jesús López Cobos Opera Conducting Competition at the Teatro Real Madrid.

eunsunkim.com



Orchestra, "The President's Own" US Marine Band, United States Air Force Band, Fort Wayne Philharmonic, Richmond Symphony Orchestra, Nagoya Philharmonic Orchestra. As an orchestral and chamber musician, he has performed with ensembles such as the Chicago Symphony Orchestra, National Symphony Orchestra, St. Louis Symphony, Grand Teton Music Festival, Harrisburg Symphony and the Baltimore Symphony.

Hooten is on the faculty at the University of Southern California where he and his wife, Jennifer Marotta, teach the trumpet studio. A native of Tampa, Florida, he earned his Bachelor of Music degree from the University of South Florida and his Master of Music degree from Rice University. His primary trumpet teachers have included Armando Ghitalla, John Hagstrom, and Don Owen.

Hooten is a Yamaha performing artist.

tomhooten.com

THOMAS HOOTEN

Trumpet

Thomas Hooten is Principal Trumpet of the Los Angeles Philharmonic Orchestra. Hooten began his career in 2000 with a trumpet/cornet position in "The President's Own" United States Marine Band in Washington, DC, where he was often a featured soloist. He went on to join the Indianapolis Symphony as Assistant Principal Trumpet in 2004, the Atlanta Symphony Orchestra as Principal Trumpet in 2006, and the LA Philharmonic in 2012. He released *Trumpet Call*, his first solo album, in 2011. In 2019, he recorded John Williams' Concerto for Trumpet and Orchestra, which was conducted by the composer.

Thomas is an active soloist and has appeared with many groups, including the Los Angeles Philharmonic, Atlanta Symphony Orchestra, Saint Paul Chamber



JOHN WILLIAMS

Composer

In a career spanning more than six decades, John Williams has become one of America's most accomplished and successful composers for film and for the concert stage. He has served as music director and laureate conductor of one of the country's treasured musical institutions, the Boston Pops Orchestra, and he maintains thriving artistic relationships with many of the world's great orchestras, including the Boston Symphony Orchestra, the New York Philharmonic, the Chicago Symphony and the Los Angeles Philharmonic. Williams has received a variety of prestigious awards, including the National Medal of Arts, the Kennedy Center Honors, the Olympic Order, and numerous Academy Awards, GRAMMY® Awards, Emmy Awards and Golden Globe Awards.

He remains one of our nation's most distinguished and contributive musical voices.

Williams has composed the music and served as music director for more than 100 films. His nearly 50-year artistic partnership with director Steven Spielberg has resulted in many of Hollywood's most acclaimed and successful films, including Schindler's List, E.T. The Extra-Terrestrial, Jaws, Jurassic Park, Close Encounters of the Third Kind, the Indiana Jones films, Saving Private Ryan, Amistad, Munich, Hook, Catch Me If You Can, Minority Report, A.I. Artificial Intelligence, Empire of the Sun, The Adventures of TinTin, War Horse, The BFG and Lincoln. Their latest collaboration, The Post, was released in December 2017. Williams composed the scores for all nine Star Wars films, the first three Harry Potter films, Superman, JFK, Born on the Fourth of July, Memoirs of a Geisha, Far and Away, The Accidental Tourist, Home Alone, Nixon, The Patriot, Angela's Ashes, Seven Years in Tibet, The Witches of Eastwick, Rosewood, Sleepers, Sabrina, Presumed Innocent, The Cowboys, The Reivers and Goodbye, Mr. Chips,

among many others. He has worked with many legendary directors, including Alfred Hitchcock, William Wyler and Robert Altman. In 1971 he adapted the score for the film version of Fiddler on the Roof, for which he composed original violin cadenzas for renowned virtuoso Isaac Stern. He has appeared on recordings as pianist and conductor with Itzhak Perlman, Joshua Bell, Jessye Norman and others. Williams has received five Academy Awards and 52 Oscar nominations, making him the Academy's most-nominated living person and the second-most nominated person in the history of the Oscars. His most recent nomination was for the film *Star Wars: The Rise of Skywalker*. He also has received seven British Academy Awards (BAFTA), 25 GRAMMY®s, four Golden Globes, five Emmys, and numerous gold and platinum records.

Born and raised in New York, Williams moved to Los Angeles with his family in 1948, where he studied composition with Mario Castelnuovo-Tedesco. After service in the Air Force, he returned to New York to attend The Juilliard School, where he studied piano with Madame Rosina Lhévinne. While in New York, he also worked as a jazz pianist in nightclubs. He returned to Los Angeles and began his career in the film industry, working with a number of accomplished composers including Bernard Herrmann, Alfred Newman and Franz Waxman. He went on to write music for more than 200 television films for the groundbreaking, early anthology series Alcoa Theatre, Kraft Television Theatre, Chrysler Theatre and Playhouse 90. His more recent contributions to television music include the well-known theme for NBC Nightly News ("The Mission"), the theme for what has become network television's longest-running series, NBC's *Meet the Press*, and a new theme for the prestigious PBS arts showcase Great Performances.

In addition to his activity in film and television, Williams has composed numerous works for the concert stage, among them two symphonies, and concertos for flute, violin, clarinet, viola, oboe and tuba. His cello concerto was commissioned by the Boston Symphony Orchestra and premiered by Yo-Yo Ma at Tanglewood in 1994. Williams also has filled commissions by several of the world's leading orchestras, including a bassoon concerto for the New York Philharmonic entitled *The Five Sacred Trees*, a trumpet concerto for the Cleveland Orchestra, and a horn concerto for the Chicago

Symphony Orchestra. *Seven for Luck*, a seven-piece song cycle for soprano and orchestra based on the texts of former US Poet Laureate Rita Dove, was premiered by the Boston Symphony at Tanglewood in 1998. At the opening concert of their 2009-10 season, James Levine led the Boston Symphony in the premiere of Williams' On *Willows and Birches*, a new concerto for harp and orchestra.

johnwilliams.org

Violin

Angela Fuller Heyde Eunice Keem

Marina Brubaker Eva Cappelletti Chao Mary Corbett Bruno Eicher Natalie Gavnor Ling Ling Huang Stephanie Jeong Rebekah Johnson Karen Whitson Kinzie Heather Kurzbauer Dimitri Lazarescu Iennifer Gordon Levin Jessica Mathaes Holly Mulcahy Christopher Pulgram Jennifer Ross Sarah Schwartz Barbara Scowcroft Amy Semes Olga Shpitko Oleg Sulyga Ikuko Takahashi Jeff Thayer Marlyse Thayer Jennifer Thompson Henry Wang

Viola

Allyson Goodman

Martin Andersen
Zachary Collins
Lucina Horner Cosby
Chiara Kingsley Dieguez
Caroline Gilbert
Susan Gulkis Assadi
Mary Hammann
Abhijit Sengupta
Phillip Stevens
Rachel Swerdlow

Cello

Daniel Laufer

Kari Jane Docter Judith McIntyre Galecki David Garrett Jennifer Humphreys Steven Laven Seoyoen Min Marcia Peck Julia Sengupta Dariusz Skoraczewski

Bass

Andrew Raciti

Sponsored by Beedee Ladd Richard Barber Robert Barney Wilbur 'Skip' Edwards Gordon Hill Joseph Lescher Brandon Mason David Williamson

Flute

Mercedes Smith

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Piccolo

Alice Kogan Weinreb

Ohne

Elizabeth Koch Tiscione

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English Horn

Emily Brebach

Clarinet

Gregory Raden

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Thomas LeGrand
Marci Gurnow

Bass Clarinet

Marci Gurnow

Bassoon

Andrew Brady

Sharon Kuster Steven Braunstein

Contrabassoon

Steven Braunstein

Saxophone

Mike Richards, alto saxophone James Forger, tenor saxophone Daron Bradford, baritone saxophone

Horn Gail Williams

Sponsored by Gainor & Joe Bennett

Adam Unsworth

Nancy Goodearl Karl Pituch

Trumpet Russell Campbell

Charles Daval Jennifer Marotta

Trombone

Colin Williams

David Binder

Bass Trombone

Jared Rodin

Tuba

JáTtik Clark

Timpani

Leonardo Soto

Percussion

Sponsored by Sue Sullivan

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Allegra Lilly

Keyboard

Adelle Eslinger Runnicles

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PIANIST **INGRID FLITER**

WEEK

Chamber Music Series: Mozart, Debussy and Coleridge-Taylor AUGUST 17 AT 7 PM

Festival Orchestra: **Schumann and Brahms** AUGUST 19 AT 8 PM AUGUST 20 AT 6 PM

SPONSORS

This week's concerts sponsored by Beth & Ben Wegbreit



WEEK /

MOZART, DEBUSSY AND COLERIDGE-TAYLOR

Wednesday, August 17 at 7 PM at Walk Festival Hall

Andriessen	Elegy	6'
	Steven Laven, cello Adelle Eslinger Runnicles, piano	
Mozart	Serenade in E-flat Major, K. 375 Allegro maestoso Menuetto Adagio Menuetto Finale: Allegro Elizabeth Koch Tiscione, oboe Tamara Benitez Winston, oboe Gregory Raden, clarinet David Pharris, clarinet Gail Williams, horn Jonathan Ring, horn Christopher Millard, bassoon Sharon Kuster, bassoon Andrew Raciti, bass	24'
Debussy	String Quartet in G minor, Op. 10 Animé et très décidé Assez vif et bien rythmé Andantino, doucement expressif Très modéré Jeffrey Dyrda, violin Derek Powell, violin Allyson Goodman, viola Jennifer Humphreys, cello	26'
	INTERMISSION	
Coleridge-Taylor	Clarinet Quintet in F-sharp minor, Op. 10 Allegro energico Larghetto affettuoso Scherzo: Allegro leggiero Finale: Allegro agitato	32'
	Gregory Raden, clarinet Jeff Thayer, violin Jennifer Ross, violin Susan Gulkis Assadi, viola David Garrett, cello	
SPONSORS	This week's concerts sponsored by Beth & Ben Wegbreit	

SCHUMANN AND BRAHMS

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

Allegro affettuoso

Allegro vivace

Sir Donald Runnicles, conductor		Ingrid Fliter, piano	
Detlev Glanert	Idyllium (U.S. Premiere)		10'
R. Schumann	Concerto for Piano in A minor, Op. 5	4	31'

INTERMISSION

Brahms Symphony No. 1 in C minor, Op. 68 45'

> Un poco sostenuto; Allegro Andante sostenuto

Un poco allegretto e grazioso

Intermezzo: Andantino grazioso

Adagio; Più andante; Allegro non troppo, ma con brio

The August 20 performance will be livestreamed for free at gtmf.org, and portions of the program will be broadcast on WyomingPBS this fall.

SPONSORS

Maestro Donald Runnicles sponsored by Ari Rifkin, in memory of Leonard Rifkin Music Director Initiatives sponsored by Peter Fenton & Kate Greer Festival Orchestra sponsored by Mr.[†] & Mrs. Gilman Ordway This week's concerts sponsored by Beth & Ben Wegbreit Guest Artist Ingrid Fliter sponsored by Louise & Ralph Haberfeld Performances sponsored by Henry Armour & Natalie Clark and Jayne & Al Hilde, Jr.

[†] In Memoriam

WEEK 7

DETLEV GLANERT

Idyllium (U.S. Premiere)

AT A GLANCE

Born: 1960

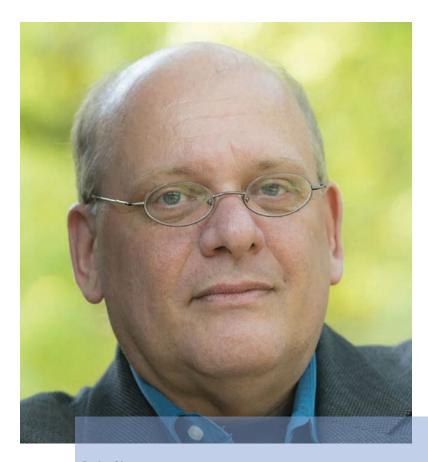
Date of Composition: 2018-2019

Instrumentation: Idyllium is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, contrabassoon, 4 horns, 2 trumpets, 3 trombones, timpani and strings.

"I wrote it with Brahms," says Detlev Glanert of *Idyllium*, "as if we were holding the pen together." A communication across space and time, Glanert's work is a meditation on Brahms' idyllic and pastoral Second Symphony. Taking his cue from Brahms' favored practices, Glanert derived *Idyllium* from a few simple motives.

For many years, Glanert was the resident composer of Amsterdam's Royal Concertgebouw Orchestra, and in that capacity he wrote several works for the orchestra, including his 2016 Requiem für Hieronymus Bosch. Idyllium, also a Concertgebouw commission, is his third essay on a Brahms symphony—meaning that he has one more symphony (No. 3) to go.

Even though he's best known as an opera composer, Glanert is open to all manner of writing. "A professional composer has no right not to compose anything," he says. "If children come and want a recorder sonata, then I will write it. I am not interested in what happens after my death; I compose for the present."



Detlev Glanert

ROBERT SCHUMANN

Piano Concerto in A minor, Op. 54

AT A GLANCE

Born: 1810 **Died:** 1856

Date of Composition: 1845

Instrumentation: Piano Concerto in A minor is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, strings and solo piano.

For Robert Schumann, a cigar was never just a cigar. In his sonic mindscape, music invariably meant something, or numerous somethings; his was a poetic consciousness that drew only the faintest of distinctions between the verbal and the musical.

Thus the opening of the A minor Piano Concerto presents two sharply contrasting ideas: a jagged, robust exclamation in the piano, followed by a tender falling melody in the winds. That first exclamation is Florestan—mercurial, volatile, energized, the "id beast" of Schumann's imagination, while its follow-up is Eusebius—poetic, dreamy and tender. Furthermore, that dreamy melody carves out the notes C-B-A-A, in German spelling C-H-A-A, surely an allusion to his wife Clara, who he nicknamed "Chiara" and for whom he composed the concerto. Thus is established an elemental dualism: volatile and dreamy, Florestan and Eusebius, Robert and Clara. And yet the concerto has scarcely begun.



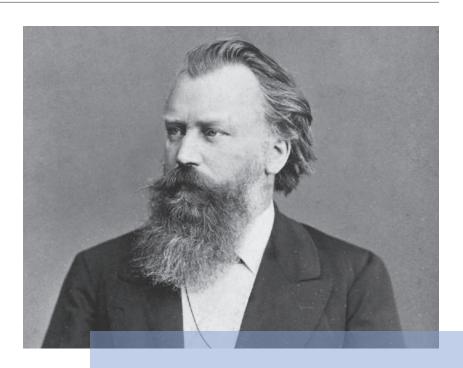
Robert Schumann, 1839 - Artwork by Josef Kriehuber

Schumann's sole piano concerto provided a badly needed palliative to a genre that was caught in a downward spiral. Ever since travelling virtuosos had begun barnstorming throughout Europe in the 1820s, piano concertos had devolved from their Mozartean-Beethovenian roots into trumpery showpieces powered by high-voltage piano pyrotechnics and low-voltage everything else. Schumann himself recognized the dismal quality of contemporary concertos and in an 1839 essay called for a new approach: "And so we must await

the genius who will show us in a newer and more brilliant way how orchestra and piano may be combined, how the soloist, dominant at the keyboard, may unfold the wealth of his instrument and his art, while the orchestra, no longer a mere spectator, may interweave its manifold facets into the scene."

That genius was Schumann himself, but the realization was a while coming. What was to become the A minor Piano Concerto started out as a phantasie for piano and orchestra, written in 1841 with

Clara's sterling pianism in mind. No publisher was interested in the single-movement work, so in 1845 he incorporated it as the first of three movements, in which guise the new Concerto was a superb success; offering substance over bling, it remains one of the most beloved concertos in the repertory. After the two-headed rhetoric of the first movement (formerly the Phantasie), a delicate tiptoe of a second movement is interwoven with poetic, even passionate, passages. A reminiscence of the "Clara" theme from the first movement leads nonstop into the Florestan-inspired finale, the most openly virtuosic of the three, a sustained dash of heady inspiration, filled with ardor, enthusiasm and joie de vivre.



Johannes Brahms, 1885 - Fritz Luckhardt

JOHANNES BRAHMS

Symphony No. 1 in C minor, Op. 68

AT A GLANCE

Born: 1833 Died: 1897

Date of Composition: 1976

Instrumentation: Symphony No. 1 in C minor is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, contrabassoon, 4 horns, 2 trumpets, 3 trombones, timpani and strings.

"I will never compose a symphony! You have no idea how disheartening it is for us to hear such a great giant marching behind," griped Johannes Brahms to conductor

Hermann Levi. Brahms wasn't the only composer active in the mid-19th century suffering from a severe case of Beethoven Envy. The newly founded municipal orchestras were doing their best to satisfy a deep public yen for the Beethoven symphonies—up to then largely inaccessible to most music lovers—and in their zeal had brought about an unfortunate side effect: the symphony had been effectively killed off as a living genre. Before 1850 both Schumann and Mendelssohn had contributed superb specimens to the repertory, but as of the 1860s

Symphony No. 1 in C minor, Op. 68

CONTINUED

those few new symphonies in the pipeline were dutiful graduation exercises or starchy prestige items, sleepwalking retreads all.

Even prior to his 1862 arrival in Vienna, Brahms had been just about everybody's prime candidate for the Prince Charming who would administer an awakening kiss to the slumbering symphonic beauty. But Brahms was a reluctant hero, to say the least. He wasn't convinced that he had the requisite orchestral skill, and he was terrified lest his symphony might fail and make things even worse. He had begun one extended composition as a potential first symphony but re-purposed it as his first piano concerto—which was received with hisses at one of its first performances.

But he persevered. On July 1, 1862 his soul mate and muse Clara Schumann wrote to mutual friend Joseph Joachim: "Johannes sent me the other day—imagine the surprise!—the first movement of a symphony...the movement is full of wonderful beauties, and the themes are treated with a mastery which is becoming more and more characteristic of him." But that was about it for a good while, until 1868 when Brahms sent Clara an "Alpine horn" theme that was to become the glorious C-Major sunburst that dispels the clouds in the First Symphony's finale. Then—no word. The symphony acquired a grandiloquent introduction and two relatively slender inner movements. But it

remained maddeningly, frustratingly incomplete. The obstacle was the finale, which had to provide a worthy counterbalance to the magnificence of the first movement. Brahms wasn't about to attempt the high-wire act of introducing a grand new symphony unless he was certain he had that elusive concluding movement.

It took until 1876, but he got there. The full gestation of Symphony No. 1 in C minor, Op. 68 required 22 years. But it was worth it, and then some. Magnificent and game-changing, it made abundantly clear that the symphonic genre was by no means a dead letter, and in so doing opened the floodgates for a second golden age of the symphonic tradition—Dvořák, Mahler, Bruckner. And Brahms himself: his Symphony No. 2 in D Major followed a year later.

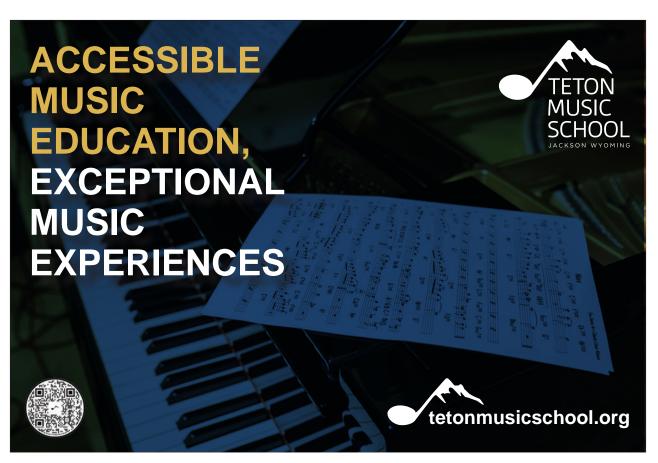
Here's a handy listening tip: if Brahms begins a large composition with something stated baldly and obviously, that something is almost certainly a fundamental motivic idea that will recur through the work. In the case of the C minor Symphony, that something is mirroring: things that go up are mirrored by things that go down, and in the magisterial opening of the symphony, they do that simultaneously. (Those paired up-and-down somethings also move chromatically—i.e., as though playing on both the black and white keys of the piano-and that's also a fundamental element of the symphony.) After the grand introduction, the Allegro proper continues to exploit that up-and-down-plus-chromatic

idea within an energized and muscular environment.

The second movement, Andante sostenuto, offers an island of respite after the turbulence of the first movement. Cast in the "sunny" key of E Major, it makes exceptionally wonderful use of the winds, countering that tiresome old bromide that Brahms was an indifferent orchestrator. The third movement, Un poco allegretto e grazioso, in the warmly cushioned key of A-flat Major, is a gentle intermezzo-like affair with a central interlude of a rather more noble cast. Then we take a collective deep breath, and it's time for the great finale.

It opens in limbo, like the paralyzing numbness that can follow a shattering event, revelation or accident, as the mind tries to absorb what has just happened. Angst and fear arise but are dissipated by a magnificent dawning as the majestic Alpine horn theme arises like the morning sun. With that, we enter the finale proper, in C Major and marked Allegro non troppo, ma con brio. Its primary theme carries a faint but unmistakable resemblance to the "Ode to Joy" in Beethoven's Ninth Symphony (very much on purpose), but in its foursquare nobility and lack of complexity it offers a soothing balm after the preceding turbulence. Traditional symphonic development follows, but all at a grand and elevated level. Eventually the Alpine horn theme ushers in a blazing coda, and the symphony ends in a roar of triumph.

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INGRID FLITER

Piano

Argentine pianist Ingrid Fliter has won the admiration and hearts of audiences around the world for her passionate yet thoughtful and sensitive music making played with an effortless technique. Winner of the 2006 Gilmore Artist Award, one of only a handful of pianists and the only woman to have received this honor, Fliter divides her time between North America and Europe.

In Europe Ingrid Fliter has performed with orchestras and in recital in Amsterdam, London, Berlin, Frankfurt, Salzburg and Cologne, and participated in festivals such as La Roque D'Anthéron and the Prague Autumn Festival. Recent and future engagements include appearances with the Monte Carlo, Helsinki and Royal

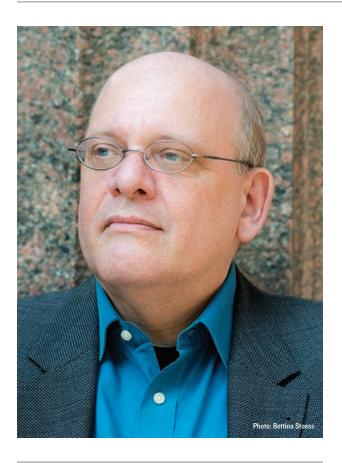
Stockholm Philharmonics; the Philharmonia, Royal Philharmonic Orchestra, BBC Symphony and the Proms in London; the Danish Radio Symphony Orchestra and Swedish Chamber Orchestra; and recital in Paris, Barcelona, Milan, Prague, Stockholm, Lisbon, Southampton, and in London at both Wigmore Hall and Queen Elizabeth Hall.

Fliter made her American orchestral debut with the Atlanta Symphony, just days after the announcement of her Gilmore Award. Since then she has appeared with the Cleveland and Minnesota Orchestras; the San Francisco, St. Louis, Detroit, National, Cincinnati, Milwaukee, Seattle, Vancouver, Puerto Rico and Utah Symphonies and the National Arts Centre Orchestra among others; as well as at the Mostly Mozart, Grant Park, Aspen, Ravinia, Blossom and Brevard summer festivals. Equally busy as a recitalist, Fliter has performed in New York at Carnegie's Zankel Hall, the Metropolitan Museum and the 92nd Street Y, at Chicago's Orchestra Hall, and in Boston, San Francisco, Vancouver and Detroit, as well as for the Van Cliburn Foundation in Fort Worth.

Recent and upcoming performance highlights in the US include her debuts with the Boston, New Jersey and Quebec Symphonies and the Rochester and Louisiana Philharmonics and re-engagements with the Toronto, Dallas, St. Louis, Houston, Milwaukee, Cincinnati, Vancouver, New World, Oregon, Colorado, Utah, North Carolina and Nashville Symphonies. Fliter's most recent recording for Linn Records features the first Mendelssohn and Schumann Concertos with the Scottish Chamber Orchestra and her recording of the complete Chopin Nocturnes, for the same label, released in September 2018.

Born in Buenos Aires in 1973, Ingrid Fliter began playing public recitals at the age of 11 and made her professional orchestra debut at the Teatro Colon in Buenos Aires at the age of 16.

ingridfliter.com



DETLEV GLANERT

Composer

With his successful works for the stage, Detlev Glanert is one of the most performed living opera composers in Germany today. His operatic, orchestral and chamber music is informed by a highly lyrical musical language and displays an affinity with the Romantic tradition, colored by a contemporary perspective.

In the 2021-22 season, two new opera productions will be presented: *Caligula* at the Deutsches Nationaltheater Weimar and *Oceane* at the Stadttheater Bremerhaven. Highlights of the season are the world premiere of the Violin Concerto No. 2 with Midori and the Royal Scottish National Orchestra under Thomas Søndergård in Edinburgh, followed by a German premiere with the NDR Elbphilharmonie

Orchestra under Brad Lubman at the Elbphilharmonie Hamburg, as well as *Four Preludes and Serious Songs* with Thomas Hampson and the Orchestre National de Lyon under Nikolaj Szeps-Znaider. His orchestral work *Weites Land* will be performed at the NDR Radiophilharmonie in Hannover and the San Antonio Symphony under Ruth Reinhardt.

In 2022-23 other premieres will be presented by the Czech Philharmonic (Symphony No. 4, "Prague Symphony") and at the Semperoper Dresden (*The Jewess of Toledo*).

In recent seasons Detlev Glanert's new opera Oceane, directed by Robert Carsen and conducted by Music Director Sir Donald Runnicles at the Deutsche Oper Berlin, enjoyed a great success with the audience and press. At the Tanglewood Festival, Andris Nelsons and the soloist Thomas Rolfs, Principal Trumpet of the Boston Symphony Orchestra, premiered the Trumpet Concerto. Glanert's work has been performed by the Vienna Philharmonic, Leipzig Gewandhaus Orchestra, Berlin Philharmonic, Munich Philharmonic, Royal Concertgebouw Orchestra, Czech Philharmonic, Philadelphia Orchestra, Baltimore Symphony Orchestra, Toronto Symphony Orchestra, Orchestra del Teatro Regio, Orchestre National de France, Bamberger Symphony, NDR Radiophilharmonie and the WDR Symphony Orchestra.

Glanert's instrumental oeuvre includes four symphonies; solo concertos for piano, piano duet, violin, harp, trumpet and tuba; and numerous pieces for orchestra and chamber music ensembles. Glanert's 11 music-theatre pieces have all been staged and performed many times, and he has received several prizes for his operas, including the prestigious Rolf Liebermann Opera Prize in 1993 for his first full-length opera, *The Mirror of the Great Emperor*, and the Bavarian Theatre Prize in 2001 for the comic opera *Jest, Satire, Irony and Deeper Meaning*, his most successful stage work to date. For his opera *Oceane*, he received in 2021 the OPER! Award. Glanert lives in Berlin.

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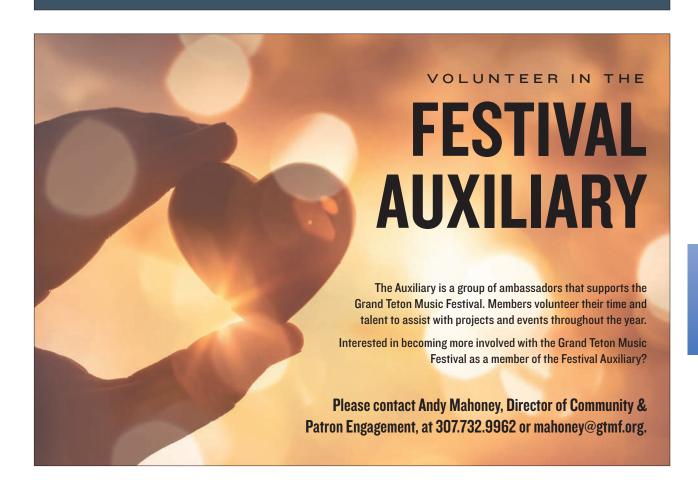
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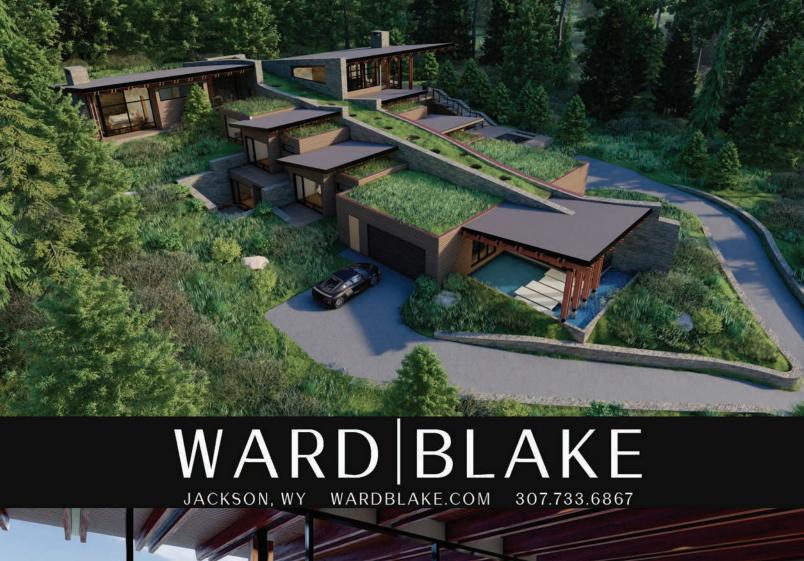
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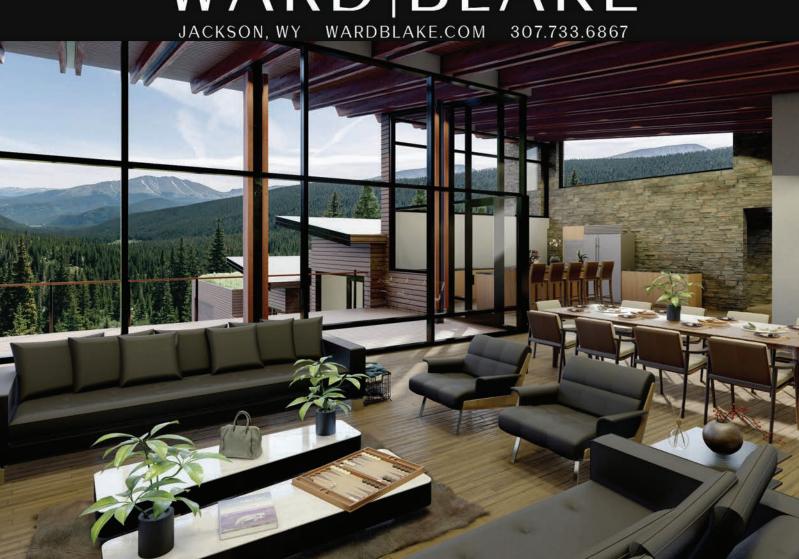
DIRECTOR **DAVID LEFKOWICH**

WEEK

Festival Orchestra: La Bohème in Concert AUGUST 26 AT 8 PM AUGUST 27 AT 6 PM







VEEK 8

LA BOHÈME IN CONCERT

Friday, August 26 at 8 PM; Saturday, August 27 at 6 PM; Walk Festival Hall

Sir Donald Runnicles, conductor	Nicole Cabell, Mimì
Sir Donald Runnicles, conductor	· · · · · · · · · · · · · · · · · · ·
	Jonathan Tetelman, Rodolfo
	Meechot Marrero, Musetta
	Ryan Speedo Green, Colline
	Thomas Lehman, Marcello
	Carlton Ford, Schaunard
	David Lefkowich, director

Puccini La Bohème: Act I and II 50'

INTERMISSION

Puccini La Bohème: Act III and IV 60'

The August 27 performance will be livestreamed for free at gtmf.org, and portions of the program will be broadcast on Wyoming PBS this fall.

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

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

Music Director Initiatives sponsored by Peter Fenton & Kate Greer

Festival Orchestra sponsored by Mr.[†] & Mrs. Gilman Ordway

Opera guest artists sponsored by Lynn & Don Larson, Alisa & Philip Rogers and Mary & Stanley Seidler

Performances sponsored by the Carol Franc Buck Foundation

GTMF's Business Partners for this program are First Republic Bank and Rendezvous Mountain Rentals

[†] In Memoriam

WEEK 8

GIACOMO PUCCINI

La Bohème

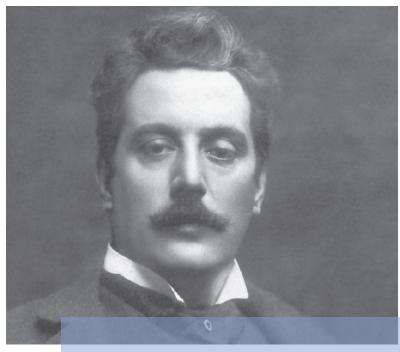
AT A GLANCE

Born: 1858 **Died:** 1924

Date of Composition: 1895

Instrumentation: La Bohème is scored for 2 flutes, piccolo, 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, bass trombone, timpani, percussion, harp and strings. The end of Act II also calls for an offstage ensemble of 2 piccolos, 6 trumpets and 2 snare drums.

La Bohème began with a dispute, survived a creation marked by bickering and numerous rewrites, and was met with mixed reactions at its premiere. But no matter. It quickly became one of the most popular and easily recognizable operas in the repertory, right up there with other box-office stalwarts as Aïda and Carmen. La Bohème's success is well earned: its plot is clear and uncluttered, its characters are sympathetic, and above all, it is blessed with one of the most unabashedly luscious scores in all musical theater. Even people who "don't like opera" can make an exception for this tragic love story about idealistic young people who live out their dreams and sorrows amongst the barelyhoused population of a large city. Whether we're just starting out in the big bad world or we're thinking back to those exhilarating and confusing days when we were



Giacomo Puccini

newly on our own, we can relate personally to Mimì, Rodolfo, Marcello and company—much more than opera characters such as Julius Caesar or Wotan—and that, along with Puccini's irresistible music, gives *La Bohème* its universal and lasting appeal.

As of 1893 Puccini was early in his career when *Manon Lescaut* established him as the next bright young thing in Italian opera; even George Bernard Shaw mused in 1894 that "Puccini looks to me more like the heir of Verdi than any of his rivals." For his next project, he hit on the 1854 novel

Scènes de la vie de Bohème by Henri Murger, which was also in the works for a treatment by Ruggero Leoncavallo (best remembered today for Pagliacci). Dispute arose between the two as to priority; neither could lay a solid claim on the property since the Murger was in the public domain. In the end, both wrote operas named La Bohème, and posterity has long since reached its verdict as to which would achieve lasting fame.

Before the music could happen, Puccini needed to work extensively with his librettists Giuseppe

La Bohème

CONTINUED

Giacosa and Luigi Illica, who would be obliged to endure Puccini's notoriously abusive behavior towards his collaborators. Transforming Murger's collection of brief narratives into a cohesive drama was often rough sailing; Giacosa came close to abandoning the project and shipwreck loomed more than once. One long scene potentially an entire act—was jettisoned. Amidst arguments and conferences and squabbles, not to mention some judicious peace-making by publisher/muse Giulio Ricordi, the opera took shape dramatically and musically. The premiere came on February 1, 1896 at Turin's Teatro Regio, with a dazzling 28-year-old conductor named Arturo Toscanini on the podium. (Fifty years later, in 1946, Toscanini would gift posterity with a recorded live concert performance of La Bohème with Licia Albanese, Jan Peerce and the NBC Symphony. It's the only recording of a Puccini opera with the original conductor.

It would be a pleasure to report that La Bohème was met with open arms by audiences and critics alike. but it would seem that listeners adored the opera while quite a few critics harbored deep reservations, one going so far as to predict that it would "leave no great trace upon the history of our lyric theater." The august Eduard Hanslick oozed vitriol after the 1897 Vienna premiere, aghast at Puccini's parlando style of vocal writing that sought a more naturalistic delivery of text than would be possible with traditional arias: "Music

actually plays a secondary role in this opera, even if it does intrude pretentiously and noisily in isolated passages...melodic invention is extremely scanty." Nor was he taken with Puccini's modern harmonic practices, which he dubbed as "atrocities." He did acknowledge Puccini's splendid use of the orchestra, though: "All kinds of fine instrumental detail and cleverly allusive wit glitter abundantly throughout the orchestral score."

Camille Bellaigue provided a foil to Hanslick in an 1898 essay: "M. Puccini's music willingly attaches itself to concrete, palpable reality...by not fearing to sacrifice itself to word or to action, or to theatrical display and purely scenic effects." This was perceptive criticism indeed, in that Ballaigue understood that the score of La Bohème fully integrates music with drama, making use of Wagnerian techniques such as the leitmotif—a musical fragment that identifies a character or situation and evolves according to the needs of the drama—while giving full rein to evocative melodies where they can be effective.

The show doesn't stop for an aria in *La Bohème*. Instead, the arias are threaded throughout a continuous musical texture that is robustly supported by an actively participating orchestra. Certain melodic ideas attach themselves to certain characters or thematic ideas—Rodolfo acquires one early on, as does Mimì, as does the notion of bohemian life itself (heard at the very opening). While *La Bohème* has any number of unforgettable musical moments, the score is all about the drama

and the inner lives of the characters. Vocal display in and of itself plays only a small part—although when such display is needed, as at the ecstatic peak of Rodolfo's "Che gelida manina", Puccini opens the floodgates to the fullest.

La Bohème ranks amongst the most economical of operas; it is pared-down and stripped of all nonessentials. As a result, its running time is among the shortest of major operas, but more importantly, its avoidance of unnecessary plot developments or superfluous characters enhances its dramatic and musical impact. Over the course of its four relatively short acts it carves out an unspecified but not very long period of time—maybe one winter to the next. Puccini and his librettists were scrupulous about balance: the first two acts are upbeat, the third and fourth acts are darker; the first and fourth acts take place in the same garret and begin with the same characters onstage; the doomed pair of Rodolfo/Mimì are counterbalanced by the relatively successful Marcello/ Musetta. It might not be the easiest of operas to stage, but given a halfway competent performance it's almost bound to work its magic. Nor does it require its 1830s Parisian setting to succeed; any urban locale with a cadre of penurious young artists will do. As a result, it is particularly well-suited to concert performances given that it does not demand scenic splendor or jazzy stage effectsalthough it can survive even the most overdone scenic extravaganza. What it *can't* survive is indifferent performance. Not only does La Bohème require superlative

WEEK 8

and deeply sensitive singing, but it must be met with a committed and expert orchestra.

Puccini's masterful orchestration is rightfully and universally admired. Gone are those puerile oompah-pahs of stereotypical Italian opera, the orchestra serving as accompanist only and charged solely with refraining from drowning out the singers. Puccini's orchestra is a constant presence, an entire character in and of itself, responsible not only for harmonic support but as the carrier of critical dramatic and emotional information. There are moments in which the orchestra's coloristic role is highlighted, such as the passage in Act I in which the freezing gents in their garret burn papers in

the stove: the orchestra lights up with pointillistic "fire" effects that one commentator suggested (let us hope facetiously) were inspired by the magic fire music in Wagner's Die Walküre. Less obvious but no less effective are the cold-snow effects of the Act III opening, in the chilly winter at the Barrière d'Enfer. Then there's the whole of Act II, with its kaleidoscope of orchestral styles to match the hubbub of the Latin Quarter and the milling crowds: high flutes punctuate the children's flocking around the toy merchant, while Musetta's coquettish waltz song "Quando m'en vo" leads into offstage sounds of a military band—snare drums, distant trumpets and other such bellicose impedimenta—that are soon joined by full orchestra to close the scene.

It is sometimes said that the public tends to get there before the critics. That's certainly the case with Puccini. Once dismissed by the intelligentsia as more master manipulator than serious musical force, Puccini's stock has risen substantially with all but the most gimlet-eyed academic types. All along the public has embraced and celebrated his operas, and La Bohème most of all. And the public has been right: La Bohème is a compelling drama about facing the responsibilities of adulthood, it's a heartbreaking love story, and most of all, it's two some-odd hours of absolutely wonderful music.

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NICOLE CABELL

Mimì (Soprano)

Nicole Cabell, the 2005 Winner of the BBC Singer of the World Competition in Cardiff and Decca recording artist, is one of the most sought-after lyric sopranos of today. Her solo debut album, *Soprano*, was named "Editor's Choice" by *Gramophone* and has received an incredible amount of critical acclaim and several prestigious awards, including the 2007 Georg Solti Orphée d'Or from the French Académie du Disque Lyrique.

Nicole Cabell's current season includes a return to the San Francisco Opera in her role debut as Fiordiligi in *Così fan tutte*, a tour of the United Kingdom with the London Symphony Orchestra and Simon Rattle performing George Walker's *Lilacs*, a solo recital

with Cincinnati's Matinee Musicale and concerts of Barber's *Knoxville: Summer of 1915* and Mahler's 4th Symphony with the Tucson Symphony, Handel's *Messiah* with the Apollo Chorus of Chicago on the occasion of their 150th anniversary and Brahms' *Ein Deutsches Requiem* with the Buffalo Philharmonic.

Last season included a debut with Opera Theatre of St. Louis as Mary in William Grant Still's *Highway 1*, *USA* with Leonard Slatkin and a virtual performance of Britten's *Les Illuminations* and *Lumee's Aria* by Ellen Reid with the Los Angeles Chamber Orchestra. Prior to that, she returned to Michigan Opera Theatre for Donna Elvira in *Don Giovanni*, to the Boston Symphony for Poulenc's *Gloria* with Andris Nelsons and to the Atlanta Symphony for Mahler's Symphony No. 8 with Robert Spano.

Nicole Cabell holds a Bachelor's Degree in Vocal Performance from the Eastman School of Music.



JONATHAN TETELMAN

Rodolfo (Tenor)

Praised for his "vocally magnificent, radiant and distinctive tenor" (*Opera Aktuell*), Jonathan Tetelman recently signed an exclusive multi-album agreement with leading record label Deutsche Grammophon and has since begun recording his debut album of arias and duets. Additionally this season, he makes three major role and company debuts: as Stiffelio with Opéra national du Rhin, Jacopo Foscari alongside Plácido Domingo in *I due Foscari* with Teatro del Maggio Musicale Fiorentino, and as Loris Ipanow in *Fedora* with Oper Frankfurt. He also returns his signature role of Mario Cavaradossi in a new production of *Tosca* in his debut with Theater an der Wien. During the summer, Tetelman presents a

number of concerts throughout Austria, Spain and Latvia alongside Maestro Karel Mark Chichon and superstar mezzo-soprano Elīna Garanča. Copenhagen will host Tetelman for the 169th Tivioli Festival Birthday Gala and Sweden for a gala honoring Birgit Nilsson. Tetelman completes his 2022 season at the Grand Teton Music Festival for semi-staged concerts of Puccini's *La Bohème*.

Last season, he returned to Semperoper Dresden as B.F. Pinkerton in *Madama Butterfly*, made his Deutsche Oper Berlin debut as Paolo in *Francesca da Rimini*, his first performances of Canio in *Pagliacci* in a return to Teatro Regio Torino, returned to the role of Mario Cavaradossi in *Tosca* with Opéra de Lille, and sang Don José in *Carmen* alongside Elīna Garanča in a concert tour of Eastern Europe, which was broadcast on Bartók Radio.

On the concert stage, Tetelman has sung Beethoven's Symphony No. 9 with the San Francisco Symphony under Maestro Michael Tilson Thomas and with the Stuttgarter Philharmoniker under Maestro Dan Ettinger, joined soprano Kristine Opolais in a gala performance in Moscow as well as with the Würth Philharmoniker in Künzelsau.

Tetelman completed the graduate performance studies program at The New School of Music, Mannes College and earned his undergraduate degree from Manhattan School of Music. He was born in Castro, Chile and grew up in central New Jersey.

ionathantetelman.com



MEECHOT MARRERO

Musetta (Soprano)

Soprano Meechot Marrero has been called, "a revelation...a young Puerto Rican star with a great career ahead" (El Nuevo Día). A member of the Deutsche Oper Berlin ensemble, the 2021-22 season (Marrero's sixth with the company) brings three role debuts: Gretel in Hänsel und Gretel, Woglinde in Götterdämmerung and Musetta in La Bohème.

The season will also include repeat performances of Oscar in Un ballo in maschera and Papagena in Die Zauberflöte. Additional season engagements include Marrero's debuts in Spain and Portugal as Gretel in a concert version of Hänsel und Gretel with the Orquesta Sinfónica del Principado de Asturias in Oviedo, Spain, and Adina in L'elisir d'Amore with Plateia Protagonista in Portugal. She also reprises Carmina Burana in the

2022 Gala Concert at Sun Valley Music Festival and returns to the Grand Teton Music Festival to sing Musetta in *La Bohème* with conductor Sir Donald Runnicles.

Marrero's 2020-21 season included several role debuts at the Deutsche Oper Berlin: Nannetta in *Falstaff*, Biancofiore in a new production of *Francesca da Rimini* by Christof Loy (recorded on DVD for Naxos), and Tebaldo in *Don Carlo*. Other engagements included a recital with Joel Prieto and the role of Rosaura in the zarzuela *Los Gavilanes* with CulturArte de Puerto Rico and the Puerto Rico Symphony Orchestra.

A native of Corozal, Puerto Rico, Marrero is the recipient of the Career Bridges grant from the Schuyler Foundation and the Phyllis Curtin Career Entry Prize from the Yale School of Music. She began her musical studies with the San Juan Children's Choir, and, after studying molecular biology at the University of Puerto Rico, completed a Bachelor of Music from the Puerto Rico Music Conservatory (where she graduated as the Valedictorian of her class) and a Master of Music from the Yale School of Music at Yale University. In addition to her vocal training, Marrero has trained in ballet for 10 years, jazz dance for 13 years and Latin dance since birth.

meechot.com



RYAN SPEEDO GREEN

Colline (Bass-Baritone)

GRAMMY* award-winning bass-baritone Ryan Speedo Green has quickly established himself as an artist of international demand at the world's leading opera houses. Green opens the Metropolitan Opera's 2021-22 season as Uncle Paul in Terence Blanchard's Fire Shut up in my Bones, Varlaam in Boris Godunov, a reprise of his GRAMMY award-winning role of Jake in Porgy and Bess, Colline in La Bohème and also sings Truffaldino in Ariadne auf Naxos, which will be broadcast as part of the Met's Live in HD series. Green also makes his house debut with Washington National Opera as Escamillo in Carmen, directed by Francesca Zambello and conducted by Evan Rogister. Orchestral appearances in the 2021-22 season

include his role debut as Rocco in *Fidelio* with the Los Angeles Philharmonic conducted by Gustavo Dudamel, Beethoven's Symphony No. 9 with Orchestre Symphonique de Montréal conducted by Rafael Payare, a special concert honoring Dr Martin Luther King with the Virginia Symphony, and Copland's *Old American Songs* with Elgin Symphony. Green will also return to University of Hartford's Hartt School of Music for a special weeklong residency and recital and also appears in recital with the Tryon Concert Association and Matinee Musicale Cincinnati.

Orchestral appearances include Beethoven's Ninth Symphony with the Los Angeles Philharmonic conducted by Gustavo Dudamel at the Hollywood Bowl, the Philadelphia Orchestra, the Chicago Symphony Orchestra at the Ravinia Festival, the Florida Symphony and Norwalk Symphony Orchestras.

In the fall of 2016, Little, Brown published *Sing for Your Life* by *New York Times* journalist Daniel Bergner. The book tells the story of Green's personal and artistic journey: from a trailer park in southeastern Virginia and from time spent in Virginia's juvenile facility of last resort to the Met stage. *The New York Times* Book Review called the book "one of the most inspiring stories I've come across in a long time," and *The Washington Post* called it a "vital, compelling, and highly recommended book." *Sing for your Life* has been honored with a number of recognitions including *The New York Times* Bestseller and Editor's Choice, a *Washington Post* Notable Book and a *Publishers Weekly* Book of the Year.

A native of Suffolk, Virginia, Green received a Master of Music degree from Florida State University, a Bachelor of Music degree from the Hartt School of Music, and was a member of the Metropolitan Opera Lindemann Young Artist Development Program.

ryanspeedogreen.com



THOMAS LEHMAN

Marcello (Baritone)

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.

His future guest engagements include his debut at English National Opera as Hector in a new production of *King Priam* and Renato in *Un ballo in maschera* in Klagenfurt. Upcoming highlights at Deutsche Oper Berlin include Gunther in a new production of *Götterdämmerung* directed by Stefan Herheim, Lucifer in Ersan Mondtag's new production of *Antikrist*, and Guy de Montfort in a new production of *Les vépres siciliennes* conducted by Enrique Mazzola.

A strong proponent of a balance between concert works, art song and opera, Lehman has performed

several recitals both in the US and Europe. In 2018 he joined conductor Sir Donald Runnicles at the Grand Teton Music Festival in *Carmina Burana*. He returned to the Festival in 2021 for an opera concert and gala, and returns in 2022 for a semi-staged *La Bohème* with the Festival Orchestra.

thomaslehmanbaritone.com



generation of artists, Ford currently works as a Major Gift Officer for the Interlochen Center for the Arts, while performing with Victory Hall Opera.

CARLTON FORD

Schaunard (Baritone)

Carlton Ford is renowned for the dramatic vigor, precision and natural beauty of his singing.

Acclaimed by *The New York Times* as a "robust baritone with a vibrant stage presence," Ford is a graduate of both The Juilliard School and Rice University and has performed with Le Théâtre du Châtelet, New York Philharmonic, Deutsche Oper Berlin, Houston Grand Opera, the Aspen Music and Glimmerglass Festivals, and at Carnegie Hall.

Ford is a winner of the 2014 Opera Foundation Scholarship and a recipient of both First Place and Grand Prize in Chicago's 2011 Bel Canto Foundation Competition. Passionately invested in the next



Symphony Orchestra. Other engagements include directing and choreographing new productions of La traviata (Austin Opera, Opera Birmingham, San Francisco Opera, Lake George Opera), Carmen (Fort Worth Opera, Anchorage Opera), Lucia de Lammermoor (Eugene Opera), Simon Boccanegra (Kentucky Opera), La Bohème, La fille du Regiment and Acis and Galatea (Madison Opera), Salome (Minnesota Opera), Roméo et Juliette (Florida Grand Opera, Minnesota Opera, Virginia Opera, Opera Tampa, Seagle Music Colony), Tosca (Boston Lyric Opera), Così Fan Tutte (Opera Saratoga), Le Portrait de Manon (Glimmerglass Opera), and Il Trovatore (New Orleans Opera, Fort Worth Opera).

A graduate from Northwestern University with a Bachelor of Science degree in Theatre, Lefkowich has a certificate from École Jacques-Lecoq in Paris, France.

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

DAVID LEFKOWICH

Director

David Lefkowich is an accomplished stage director and fight choreographer and 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.

Recent directing engagements have included a site-specific *Acis and Galatea* for Out of the Box Opera in the catacombs of a former Pillsbury Mill in Minneapolis (May 2019), an immersive *Pagliacci* at Boston Lyric Opera (September 2019), *Tosca* at Annapolis Opera (November 2019) and *Pagliacci* at Opera Colorado (February 2020). Other engagements include *Don Giovanni* at L'Opéra de Montréal, and *Don Giovanni*, *Idomeneo*, *Le nozze di Figaro* and *L'Histoire du soldat* at the Ravinia Music Festival with the Chicago

Violin

Jeff Thayer

Sponsored by Sylvia Neil & Dan Fischel

Iennifer Ross Andrea Ashdown Hasse Borup David Brubaker Marina Brubaker Annie Kuan Yu Chen Mary Corbett Jeffrey Dyrda Bruno Eicher Natalie Gaynor Laura Ha Ling Ling Huang Rebekah Johnson Robyn Julyan Heather Kurzbauer Dimitri Lazarescu Alexander Martin

Christopher Pulgram Rebecca Racusin

Barbara Scowcroft

Amy Semes

Holly Mulcahy Derek Powell

Maria Semes

Olga Shpitko Marlyse Thayer

Tena White

Viola

Allyson Goodman

Martin Andersen Lucina Horner Cosby **Joel Gibbs** Caroline Gilbert Rachel Halvorson Mary Hammann Samuel Pedersen John T. Posadas Yuan Oi Sarah Switzer

Cello

Daniel Laufer

Krisanthy Desby Kari Jane Docter Jennifer Humphreys Matthew Johnson Andrew Larson Seovoen Min Marcia Peck Dariusz Skoraczewski Janet Steinberg

Bass

Andrew Raciti

Sponsored by Beedee Ladd Richard Barber Robert Barney Sue Cahill Paul Ellison Gordon Hill Jeffrey Kail David Williamson

Flute

Angela Jones-Reus

Sponsored by O'Ann Fredstrom & Stuart Sugarman Alice Kogan Weinreb

Piccolo

Caitlyn Valovick-Moore

Oboe

Elizabeth Koch Tiscione

Tamara Benitez Winston

English Horn

Emily Brebach

Clarinet

Gregory Raden

Sponsored by Barbara & Stan Trachtenberg David Pharris

Bass Clarinet

Thomas LeGrand

Bassoon

Christopher Millard

Sharon Kuster

Horn

Gail Williams

Sponsored by Gainor & Joe Bennett Jonathan Ring Edmund Rollett Julie Thayer

Trumpet

Michael Tiscione

Charles Daval Iennifer Marotta

Trombone

David Binder

Logan Chopyk

Bass Trombone

Iared Rodin

Cimbasso

IáTtik Clark

Timpani

Kenneth Every

Percussion

Sponsored by Sue Sullivan

Richard Brown

Sponsored by Dale & Jay Kaplan Brian Prechtl Zachary Singer

Harp

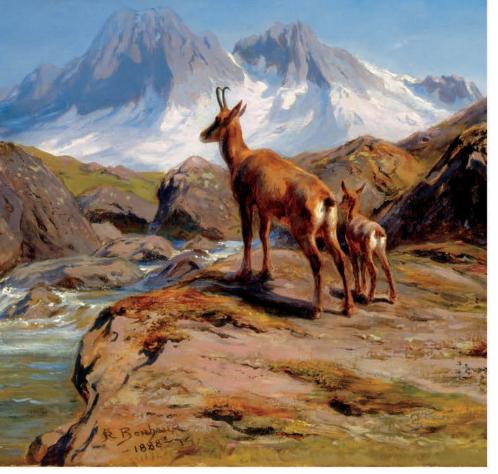
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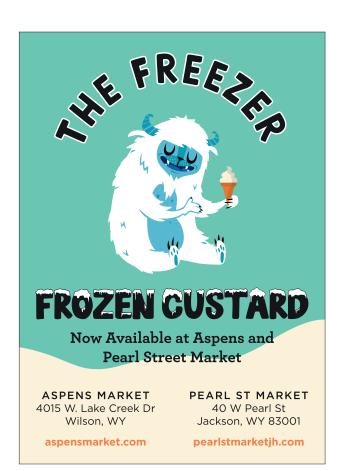
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Top: Rosa Bonheur, Chamois Mother and Baby, 1888. Gift of the 2003 Collectors Circle, National Museum of Wildlife Art. Bottom: Thomas Moran, Great Springs of the Firehole River, 1871. On loan from the Yellowstone Heritage and Research Center.

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25 YEARS WITH THE GRAND TETON MUSIC FESTIVAL



CELEBRATING 25 YEARS WITH GTMF



James Forger, saxophone

My favorite part of GTMF is collaborating with fabulous musicians from across the United States and beyond who care so deeply about the festival and have become friends over the years in a setting that is second to none. Each opportunity to perform as a saxophonist in such a great orchestra is a "best memory." Having been able to be there with my spouse Deborah Moriarty who was a festival pianist for many years, and together watching our two children enjoy, grow and experience life in Wyoming for several weeks each year is a great memory for us and a lifetime memory for them.

One summer I was in Italy on a university study-abroad program and was scheduled to be in Jackson Hole two weeks later for Week 3 of the festival. I was contacted in Italy by none other than Richard Brown, GTMF Percussionist and Personnel Manager. The Toronto Symphony had just performed a new percussion concerto by the prolific Finnish composer Kalevi Aho and their librarian knew it was programmed by GTMF next. He called Richard with a warning for the saxophonist: this piece had an enormous and virtuosic

saxophone part that extended well past the normal range by several octaves. Richard faxed me the music and I spent the intervening time up until the performance practicing by fright!



Russell Hershow, violin

I first heard about the Grand Teton Music Festival when I was a student at Tanglewood, many years ago. Some good friends of mine described this wonderful orchestra surrounded by these gorgeous mountains, and that if I ever had the chance, I should go. Seventeen years later, I was lucky enough to sub in for someone and participated for the first time. After that first summer, I was hooked. I loved meeting musicians from orchestras all over the country, having a love of nature and of music as a common bond, hiking, cooking dinners together and playing concerts.

As much as I look forward to coming each year, I am never quite prepared for the beauty and tranquility of Jackson Hole. And after a couple of two short weeks, it is always hard to leave. I appreciate the talent and dedication of my fellow musicians onstage and am always impressed and inspired by them. There have been so many great performances, it's hard to pick a favorite. What is exciting for me is to watch all these musicians from different orchestras and backgrounds coming together after a few short rehearsals, making such great music together.

In the past few years, I have enjoyed introducing my wife, Valerie, to everything I love about Jackson Hole. Together, we look forward to exciting concerts at Walk Festival Hall, wildlife photography in the park, hiking, preparing dinners with our housemates, and reconnecting with our Wyoming family.



Anna Kruger, viola

My first two summers at GTMF were back in 1984-85, when cows and horses ruled the valley all the way up to the village condos, and it took less than 15 minutes to get into town! I'd just completed my Master's degree in New York and coming to such a glorious place and playing in this fabulous orchestra was like winning the lottery! Ling Tung had a talent for choosing wonderful musicians who worked so well together. He just let us PLAY and the result was magical. Fast forward to 2000, when I returned to the Festival, this time with my cellist spouse and pregnant with my first child. Thus began our family tradition of spending a few weeks every summer in Jackson Hole. The whole family looks forward to coming all year long—it's practically the ONE thing we can all agree on! I think that's my favorite part of GTMF—it's a time when our whole family is stuffed together in a little condo, only one car for escape, and life revolves around our light schedule of rehearsals and concerts. It's a wonderful time to check out of our "normal" lives

and bond as a family, surrounded by the power and beauty of the mountains and the music.

Some of our best, funniest and scariest memories come from our summers at GTMF. Our annual trips to Colter Bay tent cabins, where we get swarmed by mosquitos, eat half-burned, half-raw food we cooked over an open fire, freeze all night and wake up with backaches from the rickety cots—it all makes us really appreciate getting back to our luxury condo! There's also the hiking trips gone wrong. (WARNING: When calculating your hiking MPH, please account for TOPOGRAPHY! Otherwise, you might end up coming out of Granite Canyon at 10:30 PM guided only by moonlight reflecting off granite rocks—bedraggled, dehydrated, soaking wet and without a ride back to Teton Village!) There's also the time I came to the festival with a broken bone in my right hand. The cast kept me from being able to fully bend my wrist, so I couldn't hold and draw my bow. The solution was to borrow my daughter's half-size violin bow, which I could manage and draw a pretty decent sound. It gave a whole new meaning to the conductor's request: "Use a little bow for this passage!"

There is no one performance that I can call "unforgettable," since every one is a special, joyous adventure. I feel so privileged to sit in the viola section looking out over the orchestra, watching the winds playing their exquisite solos, my chair shaking with the brass sonorities surrounding me, awed by the lush sounds of the strings (shielding myself from the sheer power and excitement of the percussion behind me!), all while happily playing along with the best viola section I've ever played in.



Jonathan Ring, horn

I first played with the Grand Teton Music Festival as an extra in 1985 for a performance of Mahler's Third Symphony with Zubin Mehta conducting, and I began coming out to GTMF regularly after I started with the San Francisco Symphony in 1992. At that time, my wife and I had no children and we loved living with other musicians and getting to know them better. After our first child was born, we packed him up in the car when he was five months old and made the trip to Jackson—that was the beginning of our tradition of spending part of our summers in the Tetons. It has been part of our family life and our kids made many friendships here, just as my wife and I did.

One summer my wife and I were hiking at String Lake, and I was carrying our son on my back. We turned a corner and saw a big grizzly bear right on the trail near us. Thankfully, the bear ran towards the lake and we retreated, but some bear anxiety still remains with us to this day!

Another memory is when the GTMF brass and percussion sections went on a tour to Pinedale and Rock Springs. We stayed with host families and are still friends with these hosts.

The music has been as special as the surroundings. One performance that really sticks in my memory was when we played *Alpine Symphony* after hiking in the mountains that day. It was so inspiring, and I felt a connection

to Strauss and his music in a way I hadn't before. I also used this piece to introduce my son, who was seven at the time, to how music can paint a picture and tell a story. He went on to perform in youth orchestras and has since become a professional musician. Alpine Symphony remains one of his favorite pieces, and he still remembers those GTMF performances to this day. Another unforgettable musical experience was when I got to perform Schumann's Konzertstück for 4 Horns and Orchestra in 2007 with my wonderful horn colleagues.

One of the biggest artistic highlights for me at GTMF is sitting in the horn section next to Gail Williams. Gail was one of my teachers and mentors while I was in college and the experience of transitioning from student to colleague has been very special to me. I always look forward to playing with her and have always admired her skill and musicality.

I'm so grateful for the 25 years I've had at GTMF. I can't think of a more beautiful setting in which to play music. The mountains and the music really do go together, and there are few places where this happens so majestically and magically.



Barbara Scowcroft, violin

The first word for me when reflecting on 25 summers at GTMF is **grateful**. Grateful to wonderful people who have a vision, form it and realize it to instill outrageous beauty into our

corner of the world...Beauty made in the Tetons two months out of the year and infuse the rest of the world with its afterglow and luster the following 10 months of the year.

I want to say thank you to all of the leaders, music directors and musicians over the last 25 years, and especially our exquisite Music Director Sir Donald Runnicles. He is a mentor and friend in all things creative, encouraging, fun, loyal and loving. GTMF is a utopian "music camp" where we come every summer. The wonderful musicians, glorious nature and our magical Sir Donald Runnicles = possibility and inspiration! We renew our gratitude for everyone who began this incredible organization.

We see that the beauty of our friendships mirrors the beauty of the land. We experience the resonance of the music mirrored in the resonance of our hearts. We get to be dorky and tender and expressive and real. As real as the masterful works of music that we play every week—as real as the sunrises and the sunsets and real as that which transcends all words. Summers here are the definition of love.

I had no real hiking record until I hit the Tetons. My first summer I met violinist Anne-Marie Terranova, who shares this GTMF 25-year anniversary. Our first experience together in the mountains became a template of how adventures in life would go with musicians in this place. Our planned 14-mile hike turned into a "let's just add a little bit more" 22-miler. All I can say is that it was epic and we innately knew what we were in for in the years to come. GTMF breeds a commitment to hard work, gorgeous music making and loyal friendships.

It's incredible to think that some of the most cherished times in my life, some of the most cherished people in my life inspiring me to keep creating and living and loving in profound ways, are in my GTMF family.

There's been incredible intimacy enjoying playing chamber music with these magnificent colleagues and also listening to great chamber music being played. I've loved being involved in educational programs over the years. StringFest for the eighth graders has such a special place in my heart. I've enjoyed getting to know audience members and visitors through offering pre-concert lectures.

Imagine how a moment can change your life...and then imagine how consecutive summers like this can absolutely and thrillingly change your life. GTMF inspires us to start living in an alternative world—that transformative alchemy that resides in nature and you realize, THIS is our very essence. It's entirely likely that everyone who is reading this has impacted my life for the better. Thank you forever.



Anne-Marie Terranova, violin

It is hard to believe that this is my 25th season with the Grand Teton Music Festival. I remember my first season here as though it were only yesterday. The powerful synergy of these beautiful mountains and the very special people who journey here to make music together is nothing short of magical. We rehearse together,

we hike together, and we enjoy deep and meaningful friendships that last a lifetime.

On one occasion, Barb Scowcroft (who was literally the first person I met at the festival) and I decided to hike Granite Canyon. Not having a clear ending point, we found ourselves at Marion Lake (already at some 8-plus miles and significant elevation gain). We were so taken up in conversation and the majestic scenery, that we made the giddy and somewhat tilted decision to continue back to the Village from Marion via the top of Rendezvous Mountain and the tram. Sane hikers ride UP the tram and then hike DOWN from Rendezvous Mountain to Marion Lake. In doing the opposite, however, we added another seven or so miles ending with the brutal climb up to the top of Rendezvous. Insanity. And happiness. Our bond endures!

For those of us with children, the Tetons have also become a second home to them. In turn, they develop their own special connections with each other and nature.

I have had countless inspiring and incredible musical experiences here. Many that come to mind involve playing Strauss or Mahler with Maestro Runnicles after a day of climbing. These cherished and spiritual moments are what keep drawing me back. I leave feeling restored and invigorated to return to life at home.



A NOTE FROM BARBARA BUTLER, TRUMPET

Charlie and I joined GTMF in 1983 for the teaching seminar started by Ling Tung. In 1985 we joined the Festival Orchestra and have been performing with them every year since then. We got to know many wonderful local music lovers, audience and board members, and for many years were featured in a "Charlie, Barbara and Friends" chamber event each summer. Often this event included baroque pieces, guest singers and other members of GTMF. As Charlie wrote, he started a brass ensemble concert sharing conducting and playing with other fellow brass friends.

In the early days we attended many soirées and toured with a small brass ensemble to a few nearby Wyoming communities at the end of the festival. Invited several times to return in the winter for brass quintet concerts, we performed in Jackson and Alta, staying with our friend and GTMF patron, Brent Blue.

Charlie and I are proud of helping introduce many of our friends, colleagues and former students to this special place, and we are proud to be a part of the legacy of GTMF from Ling to Donald.

CELEBRATING 38 YEARS WITH GTMF

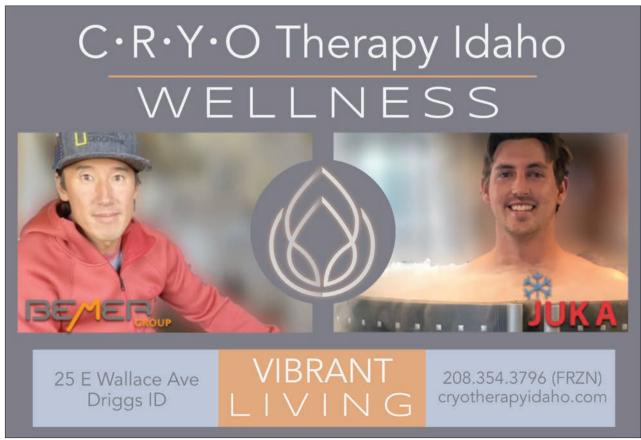
My last performance with GTMF was during COVID in 2020. I recorded two fanfares with Barbara Butler, Charlie Daval and Richard Brown. Until I couldn't play the trumpet last year, I had seen enormous changes in my 38 years, all with great pride for my involvement and life with GTMF.

At my beginning in 1983, the amazing thing I realized immediately was that all the orchestra members enjoyed playing at GTMF and always used their best ensemble skills. That fact has continued to this day, as the Festival has attracted more and more superstars. Barbara Butler and I convinced Gail Williams and later Michael Mulcahy to join us. And the addition of the talented Charlie Daval to our trumpet section was also important to having a sort of family stability. Gail and Michael attracted many fine players to the orchestra other than brass.

In the late '80s when Ling Tung suggested to Barbara and me to have a brass ensemble chamber night, we gathered music and he conducted a few programs. But eventually he became too busy to prepare the scores. At a Tuesday orchestra rehearsal he told me he wasn't going to conduct the Thursday night concert. Three of us brass players offered to split up the conducting. I did some early music like Gabrieli, Michael Mulcahy did some other music (I don't remember what), and David Kirk led a large ensemble arrangement of *West Side Story* to end the concert. The next year Michael took the podium and continued for many more years to follow. That experience really strengthened the brass sections' unity. Why? Because everyone was a soloist in an ensemble setting.

There were MANY great concerts. But two early memorable ones involved the first two guest conductors. Ling had conducted every year, every week, but a board member suggested that Zubin Mehta be invited to conduct Mahler's 3rd Symphony and soon after that Robert Shaw led Mendelssohn's *Elijah* with the Morman Tabernacle Choir. Those were great events in MANY ways, and they raised a lot of money for the Festival.





CONCERTMASTERS



DAVID COUCHERON
Atlanta Symphony Orchestra,
Concertmaster; Emory University;
Kennesaw State University
GTMF 4 years
Concertmaster - Weeks 1 & 2



MADELINE ADKINS
Utah Symphony, Concertmaster
GTMF 6 years
Concertmaster - Weeks 3, 4 & 5



ANGELA FULLER HEYDE
Dallas Symphony Orchestra,
Principal Second
GTMF 16 years
Concertmaster - Week 6



JEFF THAYER

San Diego Symphony Orchestra,
Concertmaster; University of California
San Diego

GTMF IO years

Concertmaster - Weeks 7 & 8



JESSICA MATHAES
Austin Symphony Orchestra,
Concertmaster
GTMF 4 years
Concertmaster - Outdoor Concerts

VIOLINS



ANASTASIA AGAPOVA Atlanta Symphony Orchestra GTMF 2 years



ANDREA ASHDOWN
University of Utah
GTMF 2 years



KELSEY BLUMENTHAL
Pittsburgh Symphony
GTMF 4 years



HASSE BORUP University of Utah GTMF 18 years



MARINA BRUBAKER
Houston Symphony, Acting Assistant
Concertmaster
GTMF 24 years



DAVID BRUBAKER Minnesota Orchestra GTMF IO years



JORIE BUTLER-GEYER
Westmoreland Symphony Orchestra,
Principal Second
GTMF I year



AMI CAMPBELL
The Dallas Opera, Associate
Concertmaster
GTMF I year



JOAN CATALDO
Kennedy Center Opera House Orchestra
GTMF 28 years



EVA CAPPELLETTI CHAO
Kennedy Center Opera House
Orchestra, Substitute; Baltimore
Symphony, Substitute
GTMF 20 years



ANNIE KUAN-YU CHEN Houston Symphony GTMF I year



JOAN CHRISTENSON San Antonio Symphony; Musical Offerings, Artistic Director GTMF 24 years



JULIE COLEMAN
Oregon Symphony
GTMF 19 years



MARY CORBETT The Florida Orchestra GTMF 23 years



JUDITH COX Atlanta Symphony Orchestra; Lyra String Quartet GTMF 30 years



GINA COSTANZA DAVIS
Tulsa Symphony Orchestra, Assistant
Concertmaster; Tulsa Opera Orchestra,
Concertmaster
GTMF 26 years



TRACY DUNLOP
Sphinx Foundation; Freelance Musician
GTMF 22 years



JEFFREY DYRDA
Winnipeg Symphony Orchestra
GTMF I year



BRUNO EICHER
Metropolitan Opera Orchestra, Assistant
Concertmaster
GTMF I4 years



LING LING HUANG Freelance Musician GTMF 7 years



GREG EWER Oregon Symphony; Reed College GTMF 15 years



LINDA HURWITZ Virginia Symphony; Virginia Opera GTMF 31 years



LOIS FINKEL Brown University GTMF 36 years



TOMOKO IGUCHI Kansas City Symphony GTMF 20 years



NATALIE GAYNOR
Houston Grand Opera Orchestra,
Principal Second; Houston Ballet
Orchestra, Principal Second
GTMF I year



SHEELA IYENGAR Atlanta Symphony Orchestra GTMF 10 years



ANNA GENEST
Symphony Nova Scotia, Substitute;
Jacksonville Symphony, Substitute
GTMF 19 years



DORRIS DAI JANSSEN Kansas City Symphony GTMF 21 years



LAURA HA
Utah Symphony, Second Associate
Concertmaster
GTMF 4 years



STEPHANIE JEONG Chicago Symphony Orchestra, Associate Concertmaster GTMF 4 years



RUSSELL HERSHOW Chicago Symphony Orchestra GTMF 25 years



REBEKAH JOHNSON Freelance Musician GTMF 28 years



ROBYN JULYAN Opera Colorado; Regis University GTMF 2 years



YUKA KADOTA Milwaukee Symphony Orchestra GTMF 2 years



EUNICE KEEM

Dallas Symphony Orchestra,
Associate Concertmaster

GTMF 6 years



KANA KIMURA Houston Grand Opera Orchestra; River Oaks Chamber Orchestra; Mercury Baroque Ensemble GTMF 12 years



KAREN WHITSON KINZIE Colorado Symphony Orchestra GTMF 23 years



MARTA KRECHKOVSKY
Pittsburgh Symphony Orchestra
GTMF 7 years



HEATHER KURZBAUER
Sinfonia Rotterdam; Netherlands
Radio Chamber Orchestra; University
of Amsterdam
GTMF 37 years



DIMITRI LAZARESCU
The Phoenix Symphony, Acting Associate
Principal Second
GTMF 32 years



JULIANNE LEE
Boston Symphony Orchestra,
Assistant Principal Second; Berklee
College of Music
GTMF 3 years



JENNIFER LEVIN Iris Orchestra GTMF 23 years



ALEXANDER MARTIN
Utah Symphony
GTMF II years



BOSON MO Houston Symphony GTMF 2 years



LOUISE MORRISON Nashville Symphony GTMF 10 years



HOLLY MULCAHY
Wichita Symphony Orchestra,
Concertmaster; Chattanooga Symphony
and Opera, Concertmaster
GTMF 20 years



PATRICK NEAL
Naples Philharmonic, Assistant Principal;
Florida Gulf Coast University
GTMF 15 years



SARAH SCHWARTZ San Diego Symphony Orchestra GTMF 20 years



CECEE PANTIKIAN
Pittsburgh Symphony
GTMF I year



BARBARA SCOWCROFT
Utah Symphony; Utah Youth Symphony,
Music Director; University of Utah
GTMF 25 years



DEREK POWELL
National Symphony Orchestra
GTMF 5 years



AMY SEMES
Houston Symphony
GTMF 2 years



CHRISTOPHER PULGRAM
Atlanta Symphony Orchestra; Peachtree
String Quartet
GTMF 5 years



MARIA SEMES Louisville Orchestra GTMF 2 years



REBECCA RACUSIN

New Jersey Symphony, Substitute

GTMF 6 years



SIMON SHIAO University of North Florida GTMF 22 years



DAN RIZNER
DePauw University, Professor Emeritus
GTMF 42 years



OLGA SHPITKO Atlanta Symphony Orchestra GTMF 16 years



JENNIFER ROSS
Pittsburgh Symphony Orchestra,
Principal Second (former)
GTMF 4I years



OLEG SULYGA
Houston Grand Opera Orchestra;
Houston Ballet Orchestra
GTMF 2 years



IKUKO TAKAHASHI
Danish National Symphony Orchestra,
Substitute
GTMF 22 years



ANNE-MARIE TERRANOVA Naples Philharmonic GTMF 25 years



MARLYSE THAYER
San Diego Symphony Orchestra
GTMF 7 years



JENNIFER THOMPSON Toronto Symphony Orchestra GTMF 21 years



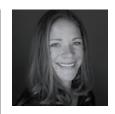
ERTAN TORGUL
San Antonio Symphony, Associate
Concertmaster (former); University of
California, Santa Barbara; University of
Houston Moores School of Music
GTMF I year



HENRY WANG New York Classical Players GTMF I year



MWAKUDUA WANGURE
Cincinnati Symphony Orchestra, Diversity
Fellow; Sphinx Foundation
GTMF I year



TENA WHITE
Colorado Symphony Orchestra
GTMF 4 years



SISSI YUQING ZHANG Atlanta Symphony Orchestra GTMF 3 years



YIZHAO
Colorado Symphony Orchestra, Assistant
Concertmaster
GTMF 6 years

VIOLAS



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



JOEL GIBBS Utah Symphony GTMF I year



AMBER ARCHIBALD-SEŠEK Freelance Musician GTMF I year



CAROLINE GILBERT Buffalo Philharmonic, Principal GTMF 5 years



CLAUDINE BIGELOW
Utah Symphony, Substitute; Deseret
String Quartet; Brigham Young University
GTMF 23 years



ALLYSON GOODMAN

Kennedy Center Opera House Orchestra,
Principal; Catholic University

GTMF 8 years



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Indianapolis Symphony Orchestra
GTMF 4 years



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GTMF 19 years



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YANG-YOON KIM Atlanta Symphony Orchestra GTMF 6 years



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San Francisco Ballet Orchestra, Associate
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Orchestra, Principal; California State
University, Sacramento
GTMF 25 years



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Executive Director
GTMF 26 years



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River Oaks Chamber Orchestra,
Co-Principal; Houston Symphony
Orchestra, Substitute; University of
Houston, Moores School of Music
GTMF 16 years



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Atlanta Symphony Orchestra, Associate
Principal; Emory University
GTMF I4 years



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SARAH SWITZER Minnesota Orchestra GTMF I year



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Iceland Symphony Orch
Second; University of H
School
GTMF 22 years

Iceland Symphony Orchestra, Principal Second; University of Hartford, The Hartt School GTMF 22 years



JOHN T. POSADAS Utah Symphony GTMF1 year



YUAN QI Utah Symphony, Associate Principal GTMF I year



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Director of Artistic Planning,
Carnegie Hall
GTMF 2I years



PHILLIP STEVENS
Colorado Symphony Orchestra;
Metropolitan State University of Denver
GTMF 5 years



WHITTNEY

Utah Symphony

GTMF 5 years

THOMAS

RACHEL SWERDLOW
Seattle Symphony, Viola & Assistant
Librarian; Fulton Street Chamber Players
GTMF 2I years



KAYLA WILLIAMS 2021-2023 Juilliard Career Advancement Fellow GTMF I year

CELLOS



GREGORY CLINTON

Omaha Symphony, Associate Principal

GTMF 31 years



DAVID GARRETT Los Angeles Philharmonic; California State University, Long Beach GTMF 9 years



KRISANTHY DESBY Strobe GTMF 29 years



DEBORAH NITKA HICKS Fort Wayne Philharmonic, Assistant Principal GTMF 30 years



MEEKA QUAN DILORENZO Seattle Symphony, Associate Principal GTMF I year



DESMOND HOEBIG
Rice University, Shepherd
School of Music
GTMF 2 years



KARI DOCTER

Metropolitan Opera Orchestra

GTMF 17 years



JENNIFER HUMPHREYS
St. Louis Symphony Orchestra
GTMF 9 years



KAREN FREER
Atlanta Symphony Orchestra,
Assistant Principal
GTMF 17 years



AUSTIN HUNTINGTON Indianapolis Symphony Orchestra, Principal; University of Indianapolis GTMF I year



JUDITH
MCINTYRE GALECKI
Colorado Symphony Orchestra
GTMF II years



MATTHEW JOHNSON Utah Symphony, Acting Principal GTMF 2 years



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



ANDREW LARSON
Utah Symphony
GTMF 5 years



DANIEL LAUFER Atlanta Symphony Orchestra, Associate Principal GTMF II years



STEVEN LAVEN
Rhode Island Philharmonic; Boston
Pops Esplanade Orchestra; Pro Arte
Chamber Orchestra of Boston, Principal
GTMF 32 years



AMY LEUNG Bay Area Freelance Musician GTMF 19 years



SEOYOEN MIN Colorado Symphony Orchestra, Principal GTMF 2 years



DAVID MOLLENAUER
San Antonio Symphony, Assistant
Principal; SOLI Chamber Ensemble;
Trinity University
GTMF 18 years



THALIA MOORE

San Francisco Opera Orchestra,
Associate Principal; San Francisco Ballet
Orchestra, Assistant Principal

GTMF 23 Years



MARCIA PECK Minnesota Orchestra GTMF 52 years



DAVID SCHEPPS
New Mexico Philharmonic; Santa Fe Pro
Musica; University of New Mexico
GTMF 30 years



JULIA SENGUPTA Metropolitan Opera Orchestra, Substitute; Baltimore Symphony, Substitute GTMF 13 years



DARIUSZ SKORACZEWSKI Baltimore Symphony Orchestra, Principal GTMF 5 years



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Vancouver Symphony Orchestra,
Associate Principal; Western Washington
University Bellingham

GTMF 30 years

BASSES



RICHARD BARBER

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

GTMF I5 years



DEBORAH DUNHAM

Mercury Chamber Orchestra, Principal;
Sam Houston State University, Faculty

GTMF 20 years



ROBERT BARNEY
Santa Fe Pro Musica; Baltimore
Symphony Orchestra, Former Principal
GTMF 15 years



WILBUR 'SKIP' EDWARDS
Freelance
GTMF 33 years



PATRICK BILANCHONE
Jacksonville Symphony
GTMF 27 years



PAUL ELLISON
Rice University, Shepherd School
of Music
GTMF 36 years



FRED BRETSCHGER
Houston Symphony, Former Principal;
St. Paul Chamber Orchestra, Former
Assistant Principal; New York
Philharmonic, Guest Principal; National
Arts Centre Orchestra, Guest Principal
GTMF 32 years



ERIK GRONFOR
Houston Grand Opera Orchestra,
Assistant Principal
GTMF 23 years



SUSAN CAHILL
Colorado Symphony Orchestra; University
of Denver
GTMF II years



GORDON HILL Auckland Philharmonia, Principal GTMF I5 years



CHARLES DERAMUS Royal Swedish Opera, Principal GTMF IO years



CORBIN JOHNSTON
Utah Symphony, Associate Principal
GTMF 18 years



JEFFREY KAIL
Kansas City Symphony, Principal
GTMF 2 years



ROBIN KESSELMAN Houston Symphony, Principal GTMF 6 years



SIDNEY KING
University of Louisville
GTMF 30 years



JOSEPH LESCHER
San Francisco Opera Orchestra, Principal
GTMF I4 years



MICHAEL MARKS National Symphony Orchestra GTMF I year



BRANDON MASON
Detroit Symphony Orchestra
GTMF 4 years



JOSEPH MCFADDEN
Atlanta Symphony Orchestra, Principal
GTMF 2 years



JOHN PELLEGRINO
ProMusica Chamber Orchestra, Principal;
Columbus Symphony, Assistant Principal
GTMF 17 years



ANDREW RACITI
Milwaukee Symphony Orchestra,
Assistant Principal; Northwestern
University
GTMF I4 years



BILL RITCHIE

Omaha Symphony, Assistant Principal

GTMF 37 years



DAVID WILLIAMSON Minnesota Orchestra; Oregon Bach Festival; Principal; Minnesota Bach Ensemble GTMF 27 years

FLUTES & PICCOLOS



CAROLE BEAN
National Symphony Orchestra
GTMF 28 years



MARCIA MCHUGH
Baltimore Symphony Orchestra; Trio
Sirènes
GTMF 5 years



JULIA BOGORAD-KOGAN
Saint Paul Chamber Orchestra, Principal;
University of Minnesota
GTMF 40 years



STEPHANIE MORTIMORE
Metropolitan Opera Orchestra,
Principal Piccolo
GTMF 20 years



LISA BYRNES
Utah Symphony, Associate Principal;
University of Utah
GTMF I year



MERCEDES SMITH
Utah Symphony, Principal
GTMF 6 years



JUDY DINES Houston Symphony GTMF 7 years



CAITLYN VALOVICK-MOORE Utah Symphony; University of Utah GTMF II years



ANGELA JONES-REUS
University of Georgia
GTMF 15 years



ALICE KOGAN WEINREB
National Symphony Orchestra; Eclipse
Chamber Orchestra; Catholic University
of America
GTMF 22 years



KOREN MCCAFFREY Metropolitan Opera Orchestra GTMF 5 years

OBOES & ENGLISH HORNS



JAREN ATHERHOLT
University of North Carolina School of
the Arts
GTMF 15 years



ZACH BOEDING
Atlanta Symphony Orchestra,
Associate Principal
GTMF 4 years



EMILY BREBACH
Atlanta Symphony Orchestra; Emory
University; The Merian Ensemble
GTMF 8 years



MELISSA HOOPER
Baltimore Symphony Orchestra,
Assistant Principal
GTMF 3 years



PAUL LUEDERS
San Antonio Symphony, Principal
GTMF I year



SAMUEL NEMEC
Atlanta Symphony Orchestra
GTMF 4 years



MARTIN SCHURING Arizona State University GTMF 39 years



LISSA STOLZ Utah Symphony GTMF 5 years



ELIZABETH
KOCH TISCIONE
Atlanta Symphony Orchestra, Principal;
Kennesaw State University
GTMF 14 years



TAMARA BENITEZ
WINSTON
Nashville Symphony Orchestra; Brooklyn
College Conservatory of Music
GTMF I year

CLARINETS



LAURA ARDAN
Atlanta Symphony Orchestra, Principal;
Emory University
GTMF I7 years



JOSE GONZALEZ GRANERO San Francisco Opera, Principal GTMF 3 years



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Atlanta Symphony Orchestra; The
Merian Ensemble
GTMF 6 years



STEPHANIE KEY
Dallas Symphony Orchestra, Second/
Utility Clarinet; SOLI Chamber Ensemble
GTMF I8 years



THOMAS LEGRAND Houston Symphony, Associate Principal GTMF 37 years



LEE LIVENGOOD
Utah Symphony
GTMF I3 years



VICTORIA LUPERI
Pittsburgh Symphony Orchestra,
Associate Principal & Principal E-flat
Clarinet
GTMF 9 years



EUGENE MONDIE

National Symphony Orchestra, Assistant
Principal; Peabody Institute; Catholic
University of America

GTMF 6 years



NICHOLAS MORRISON Utah State University GTMF I2 years



DAVID PHARRIS Minnesota Orchestra GTMF II years



GREGORY RADEN

Dallas Symphony Orchestra, Principal;
Southern Methodist University; University
of North Texas

GTMF 20 years

BASSOONS & CONTRABASSOONS



ANDREW BRADY
Atlanta Symphony Orchestra, Principal
GTMF 6 years



STEVEN BRAUNSTEIN San Francisco Symphony GTMF 20 years



JUAN DE GOMAR Atlanta Symphony Orchestra GTMF 22 years



SUE HEINEMAN

National Symphony Orchestra, Principal

GTMF I2 years



SHARON KUSTER San Antonio Symphony, Principal GTMF 32 years



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SAXOPHONES



DARON BRADFORD Utah Symphony, Substitute; Brigham Young University GTMF 5 years



JAMES FORGER Michigan State University, College of Music GTMF 24 years



MIKE RICHARDS GTMF3 years

HORNS



MATTHEW ANNIN
Milwaukee Symphony Orchestra,
Principal
GTMF 9 years



MICHAEL GAST
Minnesota Orchestra, Principal
GTMF I3 years



NANCY GOODEARL Houston Symphony GTMF 31 years



KEVIN HASELTINE Dallas Symphony Orchestra GTMF 3 years



BOB LAUVER
Pittsburgh Symphony Orchestra
GTMF 2I years



SHELBY NUGENT The Dallas Opera GTMF 4 years



KARL PITUCH
Detroit Symphony Orchestra, Principal
GTMF IO years



GAVIN REED
River Oaks Chamber Orchestra;
Cabrillo Festival of Contemporary Music;
University of Houston
GTMF 3 years



JONATHAN RING
San Francisco Symphony; San Francisco
Conservatory of Music
GTMF 25 years



EDMUND ROLLETT
Utah Symphony, Associate Principal;
Westminster College
GTMF 5 years



MICHAEL STEVENS Civic Orchestra of Chicago GTMF I year



JULIE THAYER
St. Louis Symphony Orchestra
GTMF I year



ADAM UNSWORTH University of Michigan GTMF 4 years



GAIL WILLIAMS
Chicago Symphony Orchestra (retired);
Northwestern University
GTMF 30 years



GABRIELLE WEBSTER
Chicago Freelance Musician; Australian
World Orchestra
GTMF 29 years

TRUMPETS



BARBARA BUTLER
Chicago Chamber Musicians; Music of
the Baroque Rice University, Shepherd
School of Music; Music Academy of
the West
GTMF 4I years



RUSSELL CAMPBELL
Dallas Symphony Orchestra,
Acting Principal
GTMF 4 years



CHARLES DAVAL
University of Illinois
GTMF 31 years



RICHARD HARRIS Houston Symphony GTMF I year



BILLY HUNTER

Metropolitan Opera Orchestra, Principal;
Grant Park Symphony Orchestra,
Assistant Principal

GTMF I year



CONRAD JONES
Indianapolis Symphony Orchestra,
Principal; University of Indianapolis
GTMF 4 years



JUSTIN KOHAN
Canton Symphony Orchestra, Principal;
Akron Symphony Orchestra, Principal
GTMF I year



TETSUYA LAWSON

Houston Grand Opera Orchestra,

Principal; Houston Ballet Orchestra,

Principal

GTMF 2 years



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JENNIFER MAROTTA
University of Southern California,
Thornton School of Music
GTMF 16 years



MATTHEW SONNEBORN Naples Philharmonic, Principal GTMF I7 years



MICHAEL TISCIONE Atlanta Symphony Orchestra, Associate Principal GTMF 2 years

TROMBONES



DAVID BINDER

Detroit Symphony Orchestra

GTMF 5 years



ROGER OYSTER
Kansas City Symphony, Principal
GTMF 33 years



LOGAN CHOPYK
San Diego Symphony Orchestra; Point
Loma Nazarene University
GTMF 3 years



JARED RODIN
Indianapolis Chamber Orchestra,
Principal; Music of the Baroque;
Butler University
GTMF 18 years



JAY EVANS
Alabama Symphony Orchestra, Principal;
University of Alabama Birmingham;
University of Montevallo
GTMF I7 years



COLIN WILLIAMS
New York Philharmonic, Associate
Principal; Manhattan School of Music
GTMF I2 years



CRAIG MULCAHY
National Symphony Orchestra, Principal
GTMF 2I years



JAMIE WILLIAMS

Deutsche Oper Berlin Orchestra,

Principal; Hochschule für Musik und
Theater Rostoc

GTMF I year

TUBAS



JÁTTIK CLARK
Oregon Symphony, Principal; Oregon
State University; Portland State
University; Lewis and Clark College
GTMF 22 years

TIMPANI



JOHN BURGARDT
San Francisco Ballet Orchestra, Principal;
San Francisco Opera Orchestra, Principal
GTMF 2 years



MICHAEL CRUSOE
Seattle Symphony (retired); University
of Washington
GTMF I3 years



KENNETH EVERY
Jacksonville Symphony, Principal;
University of North Florida
GTMF 3I years



LEONARDO SOTO Houston Symphony, Principal GTMF 2 years

PERCUSSION



RICHARD BROWN

Houston Grand Opera Orchestra,

Principal; Rice University, Shepherd
School of Music (retired)

GTMF 44 years



KEITH CARRICK
Utah Symphony, Principal; University
of Utah
GTMF 5 years



RIELY FRANCIS
San Antonio Symphony, Principal
Percussion & Assistant Principal Timpani
GTMF 19 years



CRAIG HAUSCHILDT Houston Grand Opera Orchestra; Houston Ballet; River Oaks Chamber Orchestra GTMF 19 years



JOHN KINZIE
Colorado Symphony Orchestra,
Principal; University of Denver, Lamont
School of Music
GTMF 33 years



BRIAN PRECHTL
Baltimore Symphony Orchestra
GTMF 31 years



ZACHARY SINGER Idaho Falls Symphony, Principal GTMF I year



MATTHEW STRAUSS
Houston Symphony, Associate Principal
Timpani/Section Percussion; Rice
University, Shepherd School of Music
GTMF 5 years



WILEY A. SYKES Greensboro Symphony Orchestra, Principal; Philidor Percussion Group; Guilford College GTMF 2I years

HARPS



ELISABETH
REMY JOHNSON
Atlanta Symphony Orchestra, Principal;
Emory University; Georgia State
University; Kennesaw State University;
The Merian Ensemble
GTMF 7 years



ALLEGRA LILLY
St. Louis Symphony Orchestra, Principal;
Brevard Music Center
GTMF I year



ANNE PREUCIL LEWELLEN
Fort Wayne Philharmonic, Principal;
Purdue University Fort Wayne
GTMF 23 years



RACHEL VAN VOORHEES KIRSCHMAN Louisiana Philharmonic Orchestra, Principal; Loyola University GTMF 43 years

KEYBOARDS



JASON HARDINK Utah Symphony, Principal; Westminster College GTMF 15 years



KIMI KAWASHIMA Westminster College GTMF 7 years



ADELLE
ESLINGER RUNNICLES
Deutsche Oper Berlin
GTMF 16 years



CAROLYN TRUE
SOLI Chamber Ensemble; Trinity
University
GTMF I year

LIBRARIANS



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St. Louis Symphony Orchestra
GTMF I year



ROBERT STILES

Detroit Symphony Orchestra, Principal

GTMF 23 years



JOSHUA LUTY Houston Grand Opera GTMF I year

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Atlanta Symphony Orchestra, Associate
Conductor; Rice University, Shepherd
School of Music
GTMF 6 years



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Each September, the Jackson Hole community gathers for the philanthropic celebration of Old Bill's Fun Run. This event has raised over \$189 million for local nonprofits and has touched thousands of lives since its beginning

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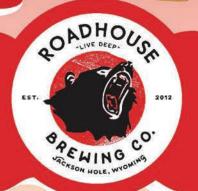
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