

season

63

2024
June 27-August 17

Music Director Sir Donald Runnicles
Jackson Hole, Wyoming

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“There is something truly special about the combination of a dedicated staff, enthusiastic musicians, adoring audiences and beautiful surroundings that brings us back, year after year.”

Jennifer Humphreys, cello, St. Louis Symphony (GTMF, 11 years)





season
63

“What Grand Teton offers... is a simpler kind of joy, of good music in glorious surroundings. I know where I’d while away my summer if I could.”

David Allen, *The New York Times*



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welcome

to the 63rd season of the
Grand Teton Music Festival!

Welcome, dear patron!

Whether you are joining us for the first time or are a regular supporter, we are delighted to welcome you to the Grand Teton Music Festival's 63rd season.

Johannes Brahms would have loved these mountains. From the heights of his four monumental symphonies, scholars, musicians and audiences alike have speculated about the life and loves of this solitary, melancholy, passionate and supremely disciplined artist. Less well-known and discussed is the composer's love of the mountains. The Swiss Alps were his favorite—not unlike Gustav Mahler, Brahms seemed happiest on a trail, walking, hiking, communing and no doubt composing.

During this, the 50th anniversary of Walk Festival Hall, we are profoundly grateful for the vision and the resolve of those who gifted this Festival to Jackson Hole. Under the auspices of the Grand Teton Music Festival, our GTMF Orchestra has grown from those modest roots to be considered today one of the world's finest ensembles.

As with any important birthday, it is a time for both celebration and reflection. We celebrate GTMF's crown jewel—the hundreds of musicians who join us each year to perform and revisit the finest orchestral and chamber music. We reflect on our commitment to you and to our musicians as we remain ever-curious about new repertoire, new artists and innovative concert experiences.

"I have learned that music is an infinite journey, and I am but a humble traveler." These memorable words of Brahms should fill us with joy and humility.

It was the extraordinary summer of 2020. Our Principal Horn, Gail Williams, and I set off up the Wildflower Trail. Gail had brought her Alphorn, a traditional instrument of the Austrian Alps. We found the appropriate spot—all of a sudden, our valley and our mountains were full of music. The melody? Gail had chosen the great horn theme from the Finale of the First Symphony of Brahms—that momentous moment when the deep darkness is rent asunder by a blaze of golden sunlight. Another unforgettable day in Jackson Hole.

In our inaugural week, you will hear Johannes Brahms' glorious Third Symphony—a performance that will, moreover, be recorded for the future release of the complete symphonies.

My journey as Music Director fills me with joy and humility.

When I walk up the path into Teton Village each summer day, I reflect on the unique opportunities that this extraordinary Festival offers. We endeavor to inspire young and old, aficionados and new audience members alike—we are always eager to hear and learn from you!

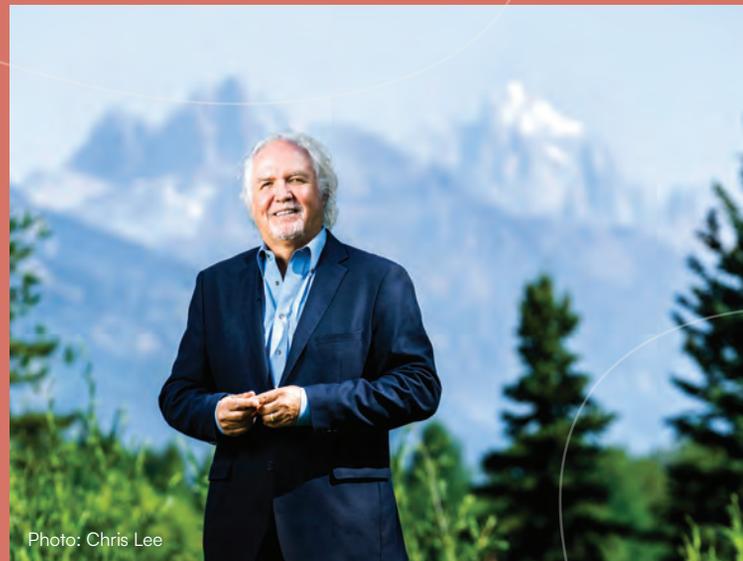
As you ascend the Teton Village path, if you go left, you have chosen to join us on a musical journey unlike any other. If you go right, your trip up the mountain on the chairlift will doubtless be breathtaking.

Thank you for taking a left turn today and choosing the Grand Teton Music Festival.

Gratefully yours,



Donald Runnicles
Music Director



welcome

A note from Emma Kail, Executive Director, and David Donovan, Board Chair



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

Dear Concertgoers,

We are so happy to present the Grand Teton Music Festival's 63rd season!

Over the next eight weeks, more than 250 musicians from 84 orchestras and 72 education institutions around the world will fill our hall and hearts with music.

The enduring heart of the Grand Teton Music Festival is the excellence of our Festival Orchestra, led by Music Director Sir Donald Runnicles. Join us for the best classical music has to offer this summer, including:

- Friday and Saturday **Festival Orchestra** concerts
- **Benoiel Chamber Music Series** recitals featuring Festival musicians and guest artists
- **Gateway Series** concerts featuring performances by **Béla Fleck and Abigail Washburn, Sérgio and Clarice Assad, Tony DeSare,** and **Conrad Tao and Caleb Teicher**
- More than 60 free **community events** around Teton County
- **Special performances** by GRAMMY® Award-winning pianist **Garrick Ohlsson** and world-renowned cellist **Yo-Yo Ma**

Continuing in our now three-year tradition, this season culminates in a semi-staged production of **Mozart's opera *The Magic Flute***, featuring some of today's foremost operatic singers and the GTMF Chorus.

This year, we are overjoyed to celebrate the 50th anniversary of our home, Walk Festival Hall, with our musical community. There is no better place to hear great classical music than this storied performance space. Read further for the history of Walk Festival Hall, and join us this summer for a number of events toasting 50 years of music in Teton Village.

The Festival would not be complete without you, our audience. Thank you for being a part of these eight weeks of music making. If you've given to GTMF, thank you for your gift. Your donations and ticket purchases are the key to every note we play.

Enjoy the magic of music on the Walk Festival Hall stage and venues around Jackson this summer. With your continued support, the best is yet to come!



Emma Kail
Executive Director



David Donovan
Board Chair



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Augustin Hadelich



Michelle Cann



Clarice Assad



Amihai Grosz



Garrick Ohlsson



Béla Fleck and Abigail Washburn



Yo-Yo Ma



Heidi Stober

summer schedule

Open Rehearsals at Walk Festival Hall | Fridays, June 28–August 9 at 10 AM; \$20.

Children/student tickets are \$5 (except concerts on 7/4 & 8/7).

Visit gtmf.org/ontheroad for a full listing of free community events.

	SUN	MON	TUESDAY	WEDNESDAY	THURSDAY
OPENING WEEK 1					Benoliel Chamber Music Series: Mozart & Brahms June 27 at 7 PM \$30
WEEK 2				Free Family Concert: Home is Where the Music is July 3 at 6 PM Center for the Arts Park Benjamin Manis, conductor Meaghan Heinrich, host <i>Free, but ticketed</i>	Jayne and Al Hilde, Jr. Patriotic Pops July 4 at 7 PM Center for the Arts Park Sir Donald Runnicles, conductor Capathia Jenkins, vocalist \$35/\$50 reserved; lawn free
WEEK 3			FamilyJam w/ Third Coast Percussion: Think Outside the Drum July 9 at 6 PM <i>Free, but ticketed</i>	Benoliel Chamber Music Series: Debussy & Ravel July 10 at 7 PM \$30	Gateway Series: Sérgio & Clarice Assad July 11 at 7 PM \$50/\$75
WEEK 4				Benoliel Chamber Music Series: Appalachian Spring July 17 at 7 PM \$30	Gateway Series: Tony DeSare — Sinatra & Beyond July 18 at 7 PM \$50/\$75
WEEK 5			Garrick Ohlsson Piano Recital July 23 at 7 PM \$50/\$75	Benoliel Chamber Music Series: Beethoven & Mendelssohn July 24 at 7 PM \$30	Gateway Series: Counterpoint (Conrad Tao & Caleb Teicher) July 25 at 7 PM \$50/\$75
WEEK 6				Benoliel Chamber Music Series: Bach, Mozart & More July 31 at 7 PM \$30	Gateway Series: Béla Fleck and Abigail Washburn August 1 at 7 PM \$50/\$75
WEEK 7				An Evening with Yo-Yo Ma (SOLD OUT) August 7 at 7 PM \$250	
CLOSING WEEK 8					

All events except July 3 & 4 will be held at Walk Festival Hall in Teton Village.

Programs, dates and guest artists subject to change.

With thanks to our 2024 Corporate Partners:

Pearls by Shari, Jackson Hole Jewelry Co., Bessemer Trust, Teton Motors, The Clear Creek Group, Bank of Jackson Hole, Income Focus Portfolio Management, Outpost, Snake River Roasting Co., Teton Pines, Bootpack Financial Partners, Rendezvous Mountain Rentals and Diehl Gallery

FRIDAY \$40/\$85	SATURDAY \$40/\$85
<p>Festival Orchestra: Beethoven & Brahms June 28 at 7 PM Sir Donald Runnicles, conductor Augustin Hadelich, violin</p>	<p>Festival Orchestra: Beethoven & Brahms June 29 at 6 PM Sir Donald Runnicles, conductor Augustin Hadelich, violin</p>
<p>Festival Orchestra: In celebration of the 100th anniversary of <i>Rhapsody in Blue</i> July 5 at 7 PM Sir Donald Runnicles, conductor Michelle Cann, piano</p>	<p>Festival Orchestra: In celebration of the 100th anniversary of <i>Rhapsody in Blue</i> July 6 at 6 PM Sir Donald Runnicles, conductor Michelle Cann, piano</p>
<p>Festival Orchestra: New World Symphony July 12 at 7 PM David Danzmayr, conductor Third Coast Percussion & Clarice Assad, soloists</p>	<p>Festival Orchestra: New World Symphony July 13 at 6 PM David Danzmayr, conductor Third Coast Percussion & Clarice Assad, soloists</p>
<p>Festival Orchestra: A Tour of England July 19 at 7 PM Sir Donald Runnicles, conductor Amihai Grosz, viola</p>	<p>Festival Orchestra: A Tour of England July 20 at 6 PM Sir Donald Runnicles, conductor Amihai Grosz, viola</p>
<p>Festival Orchestra: Haydn & Mahler July 26 at 7 PM Sir Donald Runnicles, conductor</p>	<p>Festival Orchestra: Haydn & Mahler July 27 at 6 PM Sir Donald Runnicles, conductor</p>
<p>Festival Orchestra: Mazzoli & Sibelius August 2 at 7 PM Dalia Stasevska, conductor Jennifer Koh, violin</p>	<p>Festival Orchestra: Mazzoli & Sibelius August 3 at 6 PM Dalia Stasevska, conductor Jennifer Koh, violin</p>
<p>Festival Orchestra: Bartók & Rachmaninoff August 9 at 7 PM Juraj Valčuha, conductor Anna Geniushene, piano</p>	<p>Festival Orchestra: Bartók & Rachmaninoff August 10 at 6 PM Juraj Valčuha, conductor Anna Geniushene, piano</p>
<p>Festival Orchestra: Mozart's <i>The Magic Flute</i> August 16 at 7 PM Sir Donald Runnicles, conductor Heidi Stober, soprano & other vocal soloists</p>	<p>Festival Orchestra: Mozart's <i>The Magic Flute</i> August 17 at 6 PM Sir Donald Runnicles, conductor Heidi Stober, soprano & other vocal soloists</p>

2024 Free Family Events

Photo: Chris Lee



Musical Adventures

Free and open to the public

Led by Stoner Family Education Curator Meaghan Heinrich, these free events are fun, informative and engaging music sessions for young children and their adult caretakers. Geared for listeners ages one through five, classes are also fun and accessible for all ages.

Mondays, June 24-August 12, 9 AM & 10 AM

Greenspace on the Block, 155 E. Broadway Ave., Jackson

Tuesdays, June 25-August 13, 10 AM

Teton Village Commons in Teton Village

Thursday, July 4, 6 PM

Center for the Arts Park

Wednesdays, July 10 & 24, 10 AM

Ruby Carson Memorial Park, Teton, ID

GTMF On the Road

Free and open to the public

GTMF On the Road brings live classical music to audiences in Teton County and surrounding communities through free concerts performed by Festival Orchestra musicians. Stoner Family Education Curator Meaghan Heinrich leads programs that are accessible to all ages and bring music to life with explanations and demonstrations.

At Greenspace on the Block

Saturday, June 29, 12 PM

At Teton County Libraries in Alta and Jackson

Saturday, July 6, 1 PM — Jackson Library

Saturday, July 27, 1 PM — Alta Library

At Murie Ranch in Grand Teton National Park

Monday, July 1, 6 PM

Monday, August 5, 6 PM

At Pierre's Theatre (Victor, ID)

Saturday, July 13, 1 PM

At Teton Raptor Center

Saturday, August 3, 11 AM

Join us at 10:45 AM for a bird meet & greet
(registration required)

At Hole Food Rescue's Sprout Mobile

Thursday, June 27, 11:30 AM - Miller Park

Thursday, July 18, 11:30 AM - Miller Park

Thursday, August 1, 11:30 AM - Miller Park

At Alive @ 5 in Teton Village

Thursday, August 1, 5 PM

Thursday, August 8, 5 PM

Thursday, August 15, 5 PM

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

FamilyJam with Third Coast Percussion: Think Outside the Drum

In celebration of Walk Festival Hall's 50th Anniversary

Tuesday, July 9, 6 PM | Walk Festival Hall

Free, but ticketed

Thank you to our 2024 community partners: Coombs Outdoors, Hole Food Rescue/Sprout Mobile, Jackson Hole Community Band, Jackson Hole Land Trust/Greenspace on the Block, Pierre's Theatre, St. John's Health/Sage Living, Teton County/Jackson Parks & Recreation, Teton County Library, Teton Literacy Center, Teton Music School, Teton Raptor Center, Teton Science Schools/Murie Ranch, Teton Village Association and Valley of the Tetons Library.

GTMF On the Road is made possible by program sponsors Mary & Don Shockey. Additional funding for education and community engagement programming provided by Anonymous, Arts For All—Teton County and the Town of Jackson, Community Foundation of Jackson Hole, TCSD #1 Recreation District, Frank A. O'Neil Family Foundation, Rendezvous Mountain Rentals, Marguerite and Matthew Stoner, and the Botwinick-Wolfensohn Foundation and Wolfensohn Family Foundation, in memory of Elaine and James Wolfensohn. Special thanks to Jackson Hole Land Trust for hosting GTMF at Greenspace on the Block.

gtmf.org/ontheroad



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it depends on how you do it.*

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The Festival Orchestra and Music Director Sir Donald Runnicles pose in front of the renovated Walk Festival Hall in 2007.



FEATURE ARTICLE

Celebrating 50 Years of Walk Festival Hall

BY MADELINE LAUVER

“The snow is melting into music.” — John Muir

Summing up the impact of Walk Festival Hall is perhaps an impossible task. How can you measure the music that fills these walls? The community forged by our orchestra and audience? The decades of memories and musical triumphs that we bring home with us after each season?

As we celebrate this, the 50th anniversary of Walk Festival Hall, we reflect on what it has meant to have a permanent home at the base of the Teton range.

“The beauty of the area enhances your musicianship. You’re a happy person in the Tetons,” says Gail Williams, GTMF Principal Horn and Professor at Northwestern University. Over her 32 years at GTMF, Williams says her musical experiences on stage are the highlights of her time at the Festival.

“The hall that an artist plays in becomes part of their personality, and you play in a certain style because of your hall,” Williams says. “As the orchestra plays,

everybody adjusts to the space each year. I think that makes it our home.”

And what a home it has been—over the last 50 years, these walls have reflected back the soundwaves of numerous musical triumphs, from the concert featuring 300 members of the Mormon Tabernacle Choir and the GTMF Orchestra in 1993 to the 2023 release of Beethoven’s complete piano concertos featuring pianist Garrick Ohlsson.

“Walk Festival Hall is, in essence, a finely tuned instrument that our musicians are thrilled to play and to learn from. It is an acoustical marvel,” says Sir Donald Runnicles, GTMF Music Director.

“It is no coincidence that most of the world’s great orchestras rehearse and perform in great halls,” says Runnicles. “A superior hall informs the orchestra’s sound, influencing orchestral blend, interior balance and warmth.”

From the audience, we experience this immersive warmth along with the orchestra. Susan Sutton, Vice Chair of the GTMF Board, says the intimate atmosphere of Walk Festival Hall enhances the music.

“As I get to know the musicians, it’s a bit like going to a baseball game and rooting for the player on first base,” she jokes. “You’re so up close and personal in that beautiful setting that you just can’t help but be completely absorbed by the music.”

When Preparation Meets Opportunity

Over the last half century, the Grand Teton Music Festival has brought a thrilling level of musical excellence to the Walk Festival Hall stage. The Festival has been around longer than its home, however. GTMF traces its origins back to 1962 when it was established as part of a broader effort to cultivate cultural activities in Jackson Hole, initially organized by the Jackson Hole Fine Arts Festival. The Festival took the name Grand Teton Music Festival and the shape we recognize today with the appointment of Ling Tung as Music Director in 1968. Prior to Walk Festival Hall’s opening season in 1974, Festival musicians played concerts in the now-demolished Jackson High School gymnasium and the Jackson

Lake Lodge. For three seasons as the hall was being constructed, it moved to a large canvas tent on a plot of land in Teton Village.

Building Walk Festival Hall truly took a village. The Festival’s founding members—Baroness Consuelo von Gontard, her son Paul, George Hufsmith, Alex Morley, Grant Hagen and Marion Buchenroth, to name a few—dreamed early on of a concert hall. A home of its own would signal the Festival’s aspiration for musical excellence and permanence.

The hall we admire and enjoy today is the result of a true collaboration of three gifted individuals: Bob Corbett, Architect; Chris Jaffe, Acoustician; and Ling Tung, Music Director. It had the backing of Felix Buchenroth, President of the Jackson State Bank. Alex Morley and Paul McCollister of the Jackson Hole Ski Corporation donated the site in Teton Village.

Acoustician Chris Jaffe, acclaimed for his work on the Ravinia Festival Pavilion and the Blossom Festival Pavilion, brought his artistry and experience to the project. Corbett did not put pencil to paper until he had conferred with Jaffe and Tung, prioritizing acoustics above all else throughout the design and building process.



Acoustician Dr. Tom Mason of Jaffe Holden and Music Director Ling Tung fired a shotgun in the hall over the course of two days to determine the exact position of the acoustical panels during the construction of Walk Festival Hall, 1974.



“Bruce Morley’s 1972 photograph of the hall’s soaring, empty frame takes me back to that moment when suddenly everything became possible for the festival—artistic excellence and institutional permanence. That promise came with the exciting/frightening awareness of the endless hard work and luck needed to get us there.” — Margot Walk

Tung's artistic vision for the Festival informed the hall's construction. "It was and is all about the musicians," says Margot Walk, longtime GTMF Business Manager and Tung's spouse. Tung's core idea for the Festival was a resident orchestra bringing together the best of the best of our classical musicians. With that magical combination of artistic vision and musical excellence, the Festival quickly gained the momentum needed to build its permanent home in the village.

Construction commenced in 1972, supported by a leadership gift from Margot Walk's father Maurice Walk. In total, funds raised for the project amounted to approximately \$758,000 (worth \$5.8 million in 2024). The project incorporated innovative design elements to optimize acoustics while accommodating the limited funds available.

The decision to use wood in construction, favored by both conductors and acoustical engineers, contributed to the hall's warm and resonant sound. The unconventional choice of amphitheater seating enhanced intimacy between performers and audience, enriching the concert experience.

"Gil Ordway, a backbone supporter from the start, donated folding chairs for the front half of the hall. Seat cushions for the back half of the auditorium came from a vaudeville theater in Idaho Falls that was being renovated and selling the seat cushions for a buck a piece," says Walk. "Ling and I rented a truck, drove over the pass, filled up the truck with those cushions and put them in the upper rows of the hall."

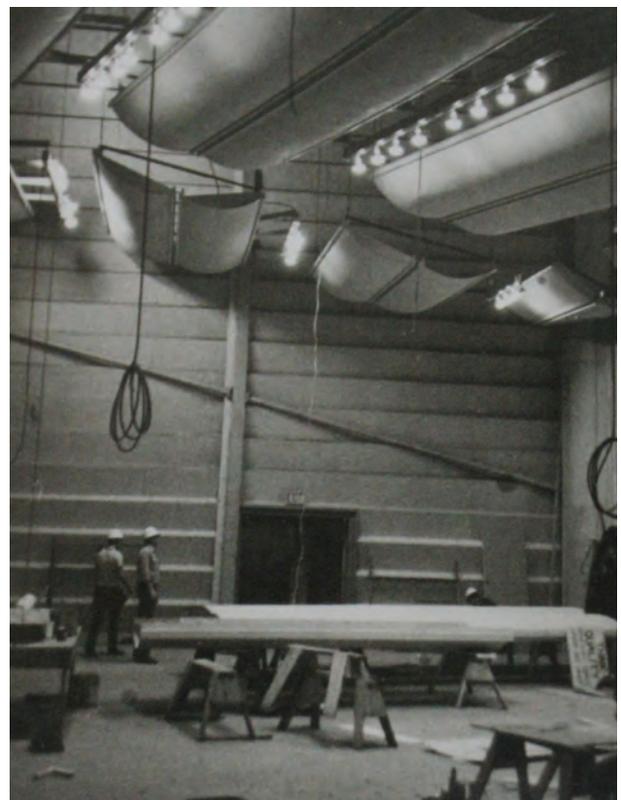
As mountain climbers adjusted the height and tilt of the acoustic panels over the stage days before the opening, Walk asked acoustician Chris Jaffe why he was quiet. He said, "I'm a little nervous. For the first time in my long career, I have been given everything I asked for," recalls Walk. Following his wish list paid off. The hall's acoustics are renowned around the world, prized first and foremost by the musicians who perform there. Festival Hall officially opened its doors on July 18, 1974.

Bringing Walk Festival Hall Into the 21st Century

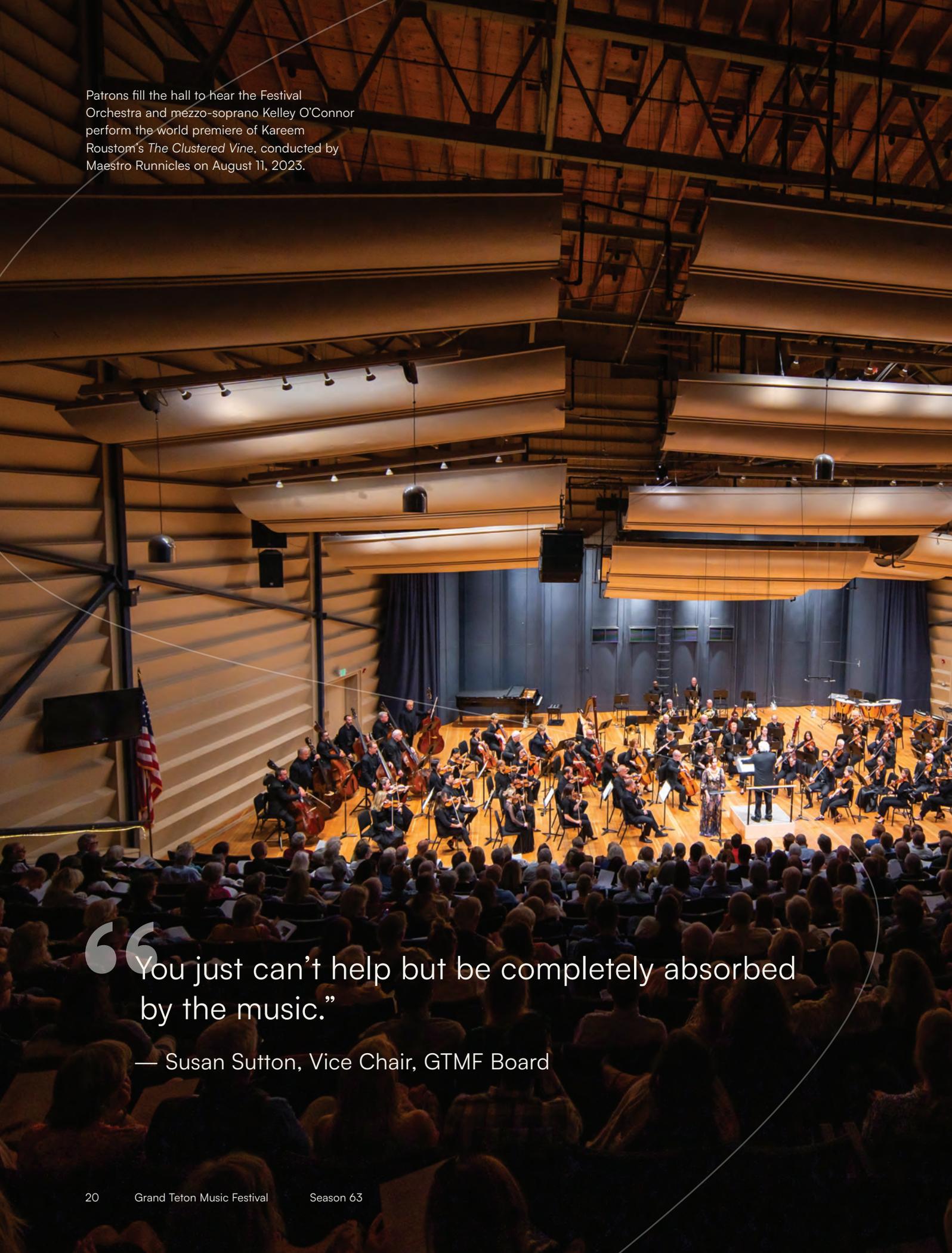
Over the years, ongoing improvements and additions, generously supported by patrons and foundations, enhanced the hall's functionality and comfort. From theater seating to lighting upgrades and the construction of backstage facilities, Festival Hall evolved to meet the growing needs of the Festival and its patrons.



Original rendering of Walk Festival Hall, 1973. The hall was named Festival Hall until its rededication in 1990, naming the building after the Walk Family, who contributed so deeply to its creation and preservation.



Construction workers lay the original beams of old hardwood on the stage in the spring of 1974.



Patrons fill the hall to hear the Festival Orchestra and mezzo-soprano Kelley O'Connor perform the world premiere of Kareem Roustom's *The Clustered Vine*, conducted by Maestro Runnicles on August 11, 2023.

“You just can't help but be completely absorbed by the music.”

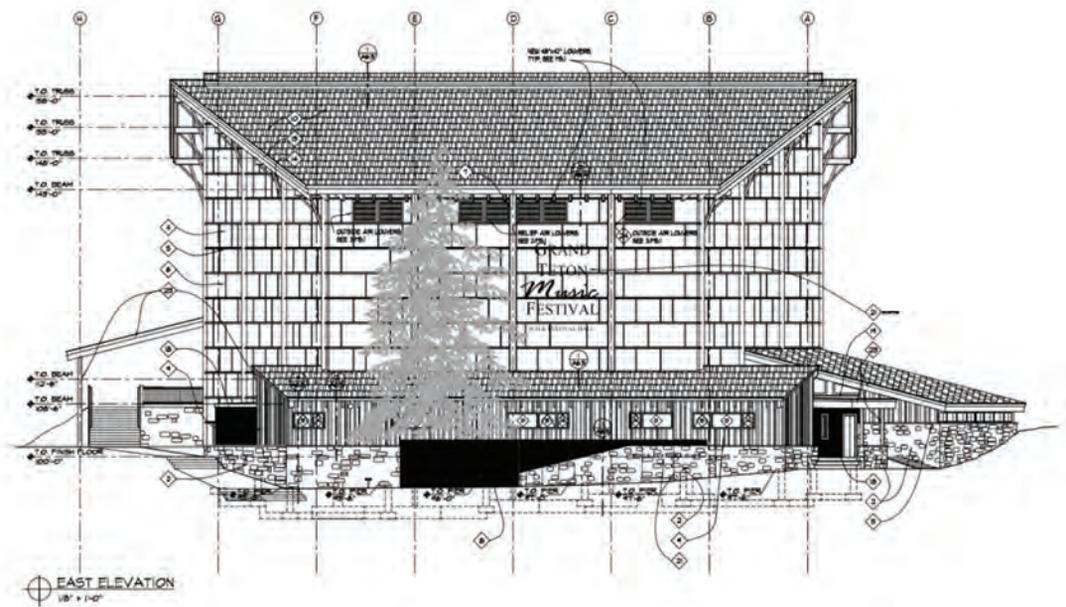
— Susan Sutton, Vice Chair, GTMF Board



Festival musicians gather outside the stage door in June 2007 for the first rehearsal in the newly renovated hall.

“The beauty of the area enhances your musicianship. You’re a happy person in the Tetons.”

— Gail Williams, GTMF Principal Horn, 32 years



Architectural rendering of proposed renovations to Walk Festival Hall in 2006.

When the New York Philharmonic came for a two-week residency prior to the start of the Festival’s summer season in 1989, Tracy Jacobson, the first full-time Festival employee and former GTMF Executive Director, said that the residency helped the Festival identify more areas for facilities improvement, including installing bathrooms onsite. Prior to that renovation, concertgoers could use the Ski Corporation bathrooms in the Clock Tower building downhill—a race against time during intermission.

“I remember Senator Alan Simpson humorously expressing how happy he was that we were having restrooms installed so that he wouldn’t have to bump into his friends in the bushes,” Jacobson jokes.

One of the first renovations added the patron restrooms that were later raised up to their current location on the deck, creating a basement storage area beneath them. The project also included the addition of a concession stand and walkways around the hall to connect Walk Festival Hall to its neighbors and make the space more inviting.

By the early aughts, Teton Village had completely transformed from the sleepy fields upon which the hall was first built. What began as a small collection of homes and ski lodges exploded into the bustling village we enjoy today. However, with the increase in foot traffic came an uptick in noise around the hall.

“At that point, the weather had taken its toll on the building. The acoustics were fantastic, but you were able to see outside through gaps in the wood of the building,” says Jacobson.

“A lot of thought was put into the design process as there were many improvements desired, however,

keeping the hall’s remarkable acoustical qualities was our top priority. The hall is like an instrument in the orchestra, and allowing it to continue to resonate properly was critical for a successful renovation,” Jacobson explains. Of the three options presented in the design phase for this renovation, the Festival chose the most complex and ambitious: building a new building around the original hall.

The day after Maestro Runnicles put down his baton at the conclusion of the 2006 summer season and over the course of nine months, Big D Construction built an exterior shell around the original wooden building, added a ticket office and constructed exterior vestibules, among many other updates and additions. This renovation, designed by Larry Berlin of Berlin Architects, ingeniously connected the exterior shell to the inner hall via gaskets, allowing the principal building to flex and reverberate sound as it previously did, with an added layer of insulation.

With sound at the top of the priority list, installing an HVAC system also presented a challenge, as concerts could not be disrupted by the sound of a fan turning on. As a result of this need, the HVAC system was designed and installed by Delcon, Inc. and duct work was lined with felt and sound attenuators to ensure inaudible air movement during performances.

“We also had to rebuild the stage, as the timbers were quite worn,” says Jacobson. “Because it was such an important part of the hall, we sourced rare, old-growth wood planks, similar to the original boards, and were able to rebuild it in the same manner it was originally installed. Even the final sanding and finish work, performed by Fates Flooring,

was thoroughly discussed as we knew we needed to sustain the acoustical values.”

“When they replaced the floor, I was worried about how much of a difference it would make in the hall’s sound,” remembers Williams. “There was a little adjustment period, and now it’s a part of our hall.”

The renovation also updated backstage space and amenities for Festival musicians and guest artists. “The backstage was so modest back then,” says Jacobson. “One of the things we were able to do was move the library upstairs. We wanted to build an upstairs to the backstage, but at the time, there were other priorities and so much to be done in a limited time, so that part of the plan had to take a back burner.”

Additionally, the Festival was successful in converting the old library into the music director’s current lounge area and providing one soloist dressing room for visiting artists. “There was quite a list. I’m surprised we were able to accomplish so much with only \$6 million,” says Jacobson. “We really stretched every dollar.”

Jacobson also stated, “Because the Jackson Hole Mountain Resort’s Gondola and the Teton Club’s Lodge were also under construction—and due to our good relationship and the support of our neighbors—we were able to collaborate with our Village partners to create comprehensive walkways, seating areas and landscaping that made the space around the Hall very welcoming and functional for our visitors.”

A High-Caliber Hall for Years to Come

Today, Walk Festival Hall is more than the sum of its parts—the passion of our founders, the excellence of our musicians, and the dedication of this community come together to make this hall a home.

“There’s a wonderful John Muir quote, ‘The snow is melting into music,’ and that is exactly what happens in the springtime in the Tetons. The snow melts and the music starts,” says Sutton. “Anyone who’s been here knows that this Festival is an absolute treasure, and it’s our job to preserve it.”

“Our kids grow up there, and our friendships grow musically and personally,” says Williams. “I’ve been able to share GTMF with a number of students that have come out and worked in the box office, stage crew and even gotten to play extra and come back as members.” This season, Williams and her former student Shelby Nugent, a seven-year member of GTMF and member of the Dallas Opera Orchestra, will play side-by-side in the horn section.

“Nestled into the spectacular mountainside, it is as unique and modest a venue for an international music festival as it is stunning and inspiring. Many are the mornings where I will encounter musicians likewise on bikes en route to our morning rehearsals. This heady synergy of mountains and music never grows old,” says Maestro Runnicles.

Through perseverance, visionary leadership and community support, the Grand Teton Music Festival realized its dream of a permanent home, ensuring a legacy of musical excellence and cultural enrichment for generations to come.

“We’re enjoying the fruits of the founders’ labors, and we owe it to them to preserve this wonderful hall for the next 50 years,” says Sutton. “I would like to commend Margot Walk for first and foremost building the hall and having such foresight and commitment to the organization. She’s been an absolute phenom, and she doesn’t stop.”

Look around the hall, and you’ll notice the little details that make the Festival Orchestra sing: carefully chosen wood lining the stage and walls; acoustic panels precisely hung from the ceiling; rows of seats flowing towards the stage. Then the details we can’t see: the gaskets allowing the original inner building to flex in its shell; the felt lining our HVAC system to silently cool the hall; and, most importantly, the magic made by our Festival Orchestra.

Each week, we commune in this space and experience the miracle of live music. The next time you join us, take a moment to appreciate the Grand Teton Music Festival’s enduring instrument—Walk Festival Hall.



Margot Walk cuts the ribbon on the renovated Walk Festival Hall in July 2007.

in memoriam

Al Hilde, Jr.

The Grand Teton Music Festival family mourns the loss of Al Hilde, Jr., who passed away at his home in Jackson, Wyoming on July 28, 2023, surrounded by loved ones.



Al was born on May 25, 1933, and was a decorated varsity athlete before attending the University of Minnesota and studying Business Administration. After serving two years in the US Army, Al married the love of his life, Jayne, and together they had five children—Tim, Todd, Bret, Carol and Ann.

Al was the Founder of Satellite Industries, which brought outdoor restroom facilities to the construction industry and became

an international business, as he opened markets throughout Europe, Asia and South America.

In addition to his business accomplishments, Al was an active member of his community, serving as Mayor of Plymouth, Minnesota for more than a decade.

His love of music was a lifelong theme. As Plymouth's mayor, he championed an annual outdoor concert that brought the Minnesota Orchestra to the community. When he and Jayne built their home in Jackson, Wyoming, they brought their passion for supporting the arts.

Al was a pillar of the Grand Teton Music Festival community. He served on the Festival Board from 1995–2000 and 2004–2009, and was subsequently elected as a Lifetime Director. From 1997–1998, Al led the Board as president. During his tenure, he helped launch “Music in the Hole,” GTMF's outdoor Fourth of July concert. Now known as the Jayne and Al Hilde, Jr. Patriotic Pops, this key, free community program engages thousands each Independence Day.

Al's vision, leadership, and generosity also transformed the Festival's financial future. Together with fellow Board member Stan Seidler, Al chaired the For a Sound Future Campaign. Aimed at growing the Festival endowment, the campaign secured more than \$10 million in gifts and bequests. The endowment funds he helped put in place support the Festival's music and musicians each and every summer.

“We, our community and the world lost a remarkable person—Al Hilde. On behalf of the entire Grand Teton Music Festival, the orchestra and the community, we send his wife Jayne and his family our love and our condolences. We will miss this remarkable, very funny man,” said Sir Donald Runnicles.

Joseph Clifford Bennett

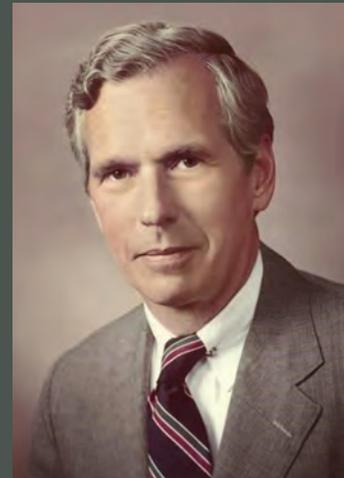
Joseph (Joe) Clifford Bennett passed away on March 7, 2023 in Salt Lake City, Utah. The Grand Teton Music Festival community mourns the loss of this dedicated, adventurous and generous man.

Joe was born August 26, 1932, in Minneapolis, Minnesota and later graduated from Stanford University. Between his bachelor's and master's degrees, he met his wife Gainor while working in New York City. The pair were married in January 1958 and had two children, Meridan and Sarah.

Joe led a successful career in mining and business consulting, working between South America and New York before moving his family to Salt Lake City in 1971 to take a role as CEO of a small mining company. After that company was sold, he became established as an independent mining and business consultant, working well into his 70s.

For the last 50 years, Joe divided his time between Salt Lake City and Jackson, Wyoming. He was a gifted businessman, a passionate aviator and a dedicated philanthropist who gave much of himself supporting numerous charitable endeavors, including the Utah Symphony, the Grand Teton Music Festival and the Community Foundation of Jackson Hole. Joe, a GTMF Lifetime Director, served on the Festival Board for over a decade (1997–2008), including as Board President from 1999–2000.

“Joe was a backbone supporter of the Festival, and he was always there. You knew you could count on Joe and his wife Gainor, and that Joe always had the best interests of the Festival at heart,” remembers former Board Chair and GTMF Business Administrator Margot Walk.



Sun Valley ⁴⁰ Music Festival

Celebrating 40 Years of Free Music



2024
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JULY 29 - AUGUST 22

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GALA CONCERT
August 5 • 6:30 PM

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**A TOAST TO THE
GRAND TETON
MUSIC FESTIVAL!**

NINER
WINE ESTATES

festival board & staff

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Sir Donald Runnicles

Executive Director

Emma Kail

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† In Memoriam

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* Non-Director Committee Member
Last Updated: April 17, 2024

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^o On Leave

2024 Festival Auxiliary

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general information

Box Office

Fritz Box Office at Walk Festival Hall

Open June 24 through August 17, 2024

Mon & Tue, 10 AM-5 PM*

Wed & Thu, 10 AM through intermission

Fri, 9 AM through intermission

Sat, 12 PM through intermission

Closed on Sundays

*Open through intermission for events on July 9, July 23 and August 7

Tickets are available online at gtmf.org or by phone at 307.733.1128.

gtmf.org
307.733.1128

GTMF Administrative Offices

175 South King Street, Suite 200

PO Box 9117, Jackson, WY 83002

Event Venues

Walk Festival Hall

3330 West Cody Lane, Teton Village

307.733.1128

Lot parking available

Center for the Arts Park

240 S. Glenwood Street, Jackson

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

ADA Information

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

Hearing Loop

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

Concessions & Merchandise

Visit the Hartley Pavilion for light food and beverages one hour prior to performances and during intermission on Wednesday through Saturday evenings. In celebration of the Festival's 63rd season, we 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.



Walk Festival Hall

concerts & events

GTMF's 63rd season features dynamic orchestral and chamber music performances, Gateway Series concerts, special events, the continuation of GTMF's opera initiative, and free community events, including GTMF On the Road performances.

Festival Orchestra

Festival Orchestra concerts at Walk Festival Hall are the cornerstone of the Grand Teton Music Festival season. Friday evening performances are at 7 PM and Saturday performances are at 6 PM. Led by internationally renowned conductor Sir Donald Runnicles, these concerts present the very best of symphonic music. World-class guest artists and guest conductors are also featured. *Tickets \$40–\$85.*

Open Rehearsals

On Fridays from June 28 through August 9 at 10 AM, enjoy a behind-the-scenes look as the conductor and orchestra rehearse for the weekend Festival Orchestra concerts. *Tickets \$20; children/students \$5.*

Meaghan on Deck

During the break at Open Rehearsals, join Stoner Family Education Curator Meaghan Heinrich and special guests on the Pavilion for a casual opportunity for attendees to ask questions about what they just heard or what they're about to hear.

Outdoor + Family Concerts

GTMF will present an outdoor **Family Concert: Home is Where the Music is** at the Center for the Arts Park on July 3 at 6 PM. Sing, dance and march along with the GTMF Orchestra in a salute to great American composers and the music they wrote to show "there's no place like home." This engaging and interactive concert has become a Jackson family tradition! *Free, tickets required.*

Celebrate the Fourth of July with the **Jayne and Al Hilde, Jr. Patriotic Pops** concert at 7 PM at the Center for the Arts Park in downtown Jackson with patriotic favorites. Music Director Sir Donald Runnicles leads the Festival Orchestra in this popular concert packed with fun for the whole family. *Reserved seats \$35–\$50; lawn seats free.*

On Tuesday, July 9, join us at Walk Festival Hall for a **Free FamilyJam with Third Coast Percussion: Think Outside the Drum**. Before



the GRAMMY®-winning group takes the stage at 6 PM, enjoy snacks and refreshments on the Pavilion at 5 PM. GTMF's Stoner Family Education Curator Meaghan Heinrich will host a kid-friendly, pre-concert talk at 5:30 PM in the Barbara Furrer Goodman Memorial Garden near Walk Festival Hall's north entrance. *Free, tickets required.*

This event, presented by Ovation, is generously supported by the Youth Philanthropy Program Fund of the Community Foundation of Jackson Hole.

Benoliel 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 guests. Benoliel Chamber Music concerts are at Walk Festival Hall at 7 PM on Thursday, June 27 and Wednesdays from July 10 through 31. *Tickets \$30.*



Gateway Series

GTMF's Gateway Series features world-class artists from a variety of musical genres: Brazilian musicians and father/daughter duo **Sérgio and Clarice Assad** (July 11), singer/pianist **Tony DeSare** presents Sinatra & Beyond (July 18), **Counterpoint**—pianist/composer Conrad Tao and choreographer/dancer Caleb Teicher (July 25), and banjo duo **Béla Fleck and Abigail Washburn** (August 1). Gateway Concerts are held at Walk Festival Hall at 7 PM. Tickets \$50–\$75.

Pre-Concert Talks

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

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

This summer's pre-concert speakers are:

June 28 & 29 — Ling Ling Huang, *GTMF Violin*

July 5 & 6 — Meaghan Heinrich, *Stoner Family Education Curator*

July 12 & 13 — Meaghan Heinrich, *Stoner Family Education Curator*

July 19 & 20 — Benjamin Manis, *Resident Conductor*

July 26 & 27 — Meaghan Heinrich, *Stoner Family Education Curator*

August 2 & 3 — Heather Kurzbauer, *GTMF Violin; Sinfonia Rotterdam; Netherlands Radio Chamber Orchestra*

August 9 & 10 — Dr. Michael Griffith, *The University of Wyoming, Director of Orchestral Activities*

August 16 & 17 — Dr. Michael Griffith, *The University of Wyoming, Director of Orchestral Activities*

GTMF Rebroadcasts on Wyoming Public Radio

Grand Teton Music Festival concert recordings will be broadcast on Wyoming Public Radio (90.3 FM) and Classical Wyoming (95.9 FM). From July 11 through August 29, listen on Thursday nights at 8 PM and Sunday afternoons at 4 PM on Classical Wyoming. The concerts will also be streamed at wyomingpublicmedia.org or you can listen on the Wyoming Public Media mobile app. WPR will also present a live broadcast of GTMF's Patriotic Pops concert on July 4 starting at 7 PM.

community engagement

GTMF On the Road: Free 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. Stoner Family Education Curator Meaghan Heinrich leads programs that are accessible to all ages and bring music to life with explanations and demonstrations.

Community partners include Coombs Outdoors, Hole Food Rescue/Sprout Mobile, Jackson Hole Community Band, JH Land Trust/Greenspace on the Block, Pierre's Theatre, St. John's Health/Sage Living, Teton County/Jackson Parks & Recreation, Teton County Library, Teton Literacy Center, Teton Music School, Teton Raptor Center, Teton Science Schools/Murie Ranch, Teton Village Association and Valley of the Tetons Library.

For the latest schedule, visit gtmf.org/ontheroad.

Musical Adventures

Led by Stoner Family Education Curator Meaghan Heinrich, these free events are fun, informative and engaging music sessions for young children and their adult caretakers. Geared for listeners ages one through five, classes will also be fun and accessible for all ages.

Mondays, June 24–August 12 at 9 AM & 10 AM at Greenspace on the Block

Tuesdays, June 25–August 13 at 10 AM at Teton Village Commons

Thursday, July 4 at 6 PM at Center for the Arts Lawn

Wednesdays, July 10 & 24 at 10 AM at Ruby Carson Memorial Park, Teton, ID

Summer Camps with GTMF

GTMF partners with local summer camps to create access to music lessons and opportunities for camp participants. **Coombs Outdoors** and GTMF have created the summer-long Coombs Ukulele Club, which offers ukulele lessons to Coombs participants once a week for the duration of the summer, followed by a public performance on **Friday, August 9 at 6:30 PM** in the Barbara Furrer

Goodman Memorial Garden near Walk Festival Hall's north entrance. Teton County/Jackson Parks & Recreation and GTMF have launched a week-long program, the **Camp Jackson Music Festival**, which takes place in late June and offers music lessons to Camp Jackson participants throughout the week culminating with a performance on the final day. **Practice Kindergarten** and GTMF have partnered to create an early childhood music education class that will introduce participants to the kindergarten music classroom.

GTMF On the Road is made possible by program sponsors Mary & Don Shockey and is supported in part by a Competitive Grant from the Community Foundation of Jackson Hole.

The Donald Runnicles Musical Arts Scholarship Competition

The Grand Teton Music Festival is proud to present the 7th 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 pursuing a music degree in college.

Six semifinalists will be invited to perform for a panel of judges including Maestro Runnicles at Walk Festival Hall in Teton Village. Three finalists will be chosen to compete for \$50,000. The semi-finals performances on **Saturday, July 20 at 10 AM** and finals performances on **Sunday, July 21 at 1 PM** are free and open to the public.

Details at gtmf.org/scholarship.

Funds for scholarships are provided by a generous anonymous donation.

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 work with a guest conductor and GTMF Festival musicians for their summer session.

Students of both camps will be invited to an Open Rehearsal at Walk Festival Hall and will culminate their sessions with full performances.

StringFest

StringFest unites orchestra students from local schools for an intensive workshop led by GTMF violinist Barbara Scowcroft. 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 April 10 at Walk Festival Hall for three orchestra classes from Teton Middle School, Star Valley Middle School and Jackson Hole Middle School.

GTMF is proud to connect young musicians in our community with opportunities to deepen their lifelong relationship with music.

StringFest 2024 was funded in part by an Arts for All Grant, provided by Teton County and the Town of Jackson.

Funding for education and community engagement programming provided by the Town of Jackson, Community Foundation of Jackson Hole, TCSD #1 Recreation District, Frank A. O'Neil Family Foundation, Rendezvous Mountain Rentals, Marguerite and Matthew Stoner, and the Botwinick-Wolfensohn Foundation and Wolfensohn Family Foundation, in memory of Elaine and James Wolfensohn. Special thanks to Jackson Hole Land Trust for hosting GTMF at Greenspace on the Block.



2024 Gateway Series

Thursday Evenings at Walk Festival Hall

Tickets \$50/\$75; children/students \$5



Sérgio & Clarice Assad

Thursday, July 11 at 7 PM

Part of "Brazil's First Family of Music," pianist/vocalist Clarice Assad and guitarist Sérgio Assad share their timeless passion for music composition and performance, together reimagining old classics and writing new works as a collaborative team.

"Magical...spellbinding, an exquisite blend of Jazz, Chôro, Bossa Nova and Classical...an 'homage' to the musical legacy of their family," —ukvibe.org



Photo: Bill Westmoreland

Tony DeSare presents Sinatra & Beyond

Thursday, July 18 at 7 PM

Called "two parts Frank Sinatra and one part Billy Joel," the triple-threat singer/pianist/songwriter Tony DeSare takes on the legend of Ol' Blue Eyes himself. This critically-acclaimed tribute to the great Frank Sinatra includes songs like *Come Fly with Me*, *The Summer Wind*, *I Get A Kick Out of You*, *My Way* and more.



Photo: Richard Termine

Counterpoint

Thursday, July 25 at 7 PM

A collaboration between pianist/composer Conrad Tao and choreographer/dancer Caleb Teicher, the duo explores the harmonic and rhythmic counterpoint between their artistic traditions, driving the imagination and opening the heart. The stylistically diverse music of Counterpoint includes the Aria from Bach's *Goldberg Variations*, Gershwin's *Rhapsody in Blue* and more.



Photo: Jim McGuire

Béla Fleck and Abigail Washburn

Thursday, August 1 at 7 PM

"The king and queen of the banjo," married couple Béla Fleck and Abigail Washburn will perform pieces from their GRAMMY®-winning self-titled debut as well as their newer record, *Echo in the Valley*.

Corporate Partner:
Bank of Jackson Hole

Keep it wild. Keep it healthy. Keep it pure. Keep it.



Protect Our Water
Jackson Hole

Water quality issues have already impacted our drinking water, streams, and rivers. Increases in population and visitors and warmer, drier conditions will only cause further decline.

It may seem daunting, but this is a solvable problem. We can reduce the pressure on our water resources, but it will take a concerted effort from our whole community. Together, we can create very impactful changes.

Join POWJH today in taking bold action to restore and protect clean water in Teton County, WY. As a headwaters community, Jackson Hole can become a shining example of forward-thinking water quality solutions.



**Clean water now and
for future generations.**



powjh.org

season
63

leadership gifts

The Grand Teton Music Festival is indebted to the following supporters. These philanthropic leaders have laid a foundation for the Festival's present and future. Their generosity is at the heart of our music and its impact — onstage and off, today and tomorrow. We are profoundly grateful.

Anonymous

Peter Benoliel & Willo Carey

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Larry Finch, in memory of Jan Finch

Jayne C. Hilde

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Susan Jane & Nicholas J. Sutton

Frances & Allan Tessler

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



Sir Donald Runnicles

Photo: Chris Lee

sir donald runnicles

Music Director

Over the course of a career spanning 45 years, Sir Donald Runnicles has built his reputation on enduring relationships with major symphonic and operatic institutions. Focusing on depth over breadth, he has held chief artistic leadership positions at the Deutsche Oper Berlin (since 2009), San Francisco Opera (1992–08), Grand Teton Music Festival (since 2005), BBC Scottish Symphony Orchestra (2009–16), and Orchestra of St. Luke's (2001–07). Maestro Runnicles was also Principal Guest Conductor of the Atlanta Symphony Orchestra for more than two decades (2001–23), and he is the first ever Principal Guest Conductor of the Sydney Symphony Orchestra (since 2019). In February 2024, Runnicles was appointed as Chief Conductor of the Dresden Philharmonic, which will begin with the 2025–26 season.

Known as a consummate Wagnerian and conductor of German Romantic repertoire, Maestro Runnicles leads the DOB this season in a new production of the Richard Strauss rarity, *Intermezzo*, directed by Tobias Kratzer, as well as revival performances of *Parsifal* and two full cycles of Wagner's *Ring des Nibelungen* cycle. At the Metropolitan Opera, he conducted eight performances of the Otto Schenk production of *Tannhäuser*. Other 2023–24 appearances included the Dresden Philharmonic, Dallas Symphony, Cincinnati Symphony and Utah Symphony, where he led the world premiere of a new concerto written and performed by Sir Stephen Hough.

Runnicles spends his summers at the Grand Teton Music Festival in Jackson, Wyoming. This eight-week festival of symphonic and chamber music, five of which are programmed, planned and conducted by Runnicles as Music Director, takes place amid the breathtaking beauty of Grand Teton National Park. In Summer 2024, GTMF highlights include a semi-staged *Magic Flute*, concerts with Augustin Hadelich and Yo-Yo Ma, and two Fifth Symphonies by Mahler and Vaughan Williams.

Runnicles' 2024–25 season opens with a 70th Birthday celebratory concert closing the Edinburgh Festival—Bruckner 9th Symphony—after which he opens the Dresden Philharmonic season and then continues to Berlin for a concert with the Deutsche Oper Berlin Orchester as part of the Berlin Festival. Runnicles' DOB 2024–25 season

includes a new production of Richard Strauss' *Die Frau Ohne Schatten* and revivals of the Zemlinsky one-act *Der Zwerg (The Dwarf)*, *Arabella*, *Intermezzo*, *Tristan und Isolde* and Verdi's *Don Carlo*. He returns twice to Sydney Symphony over the course of the season and makes guest appearances in Chicago, Houston, Pittsburgh, Detroit and Cincinnati.

Runnicles tours regularly with the DOB to destinations such as the Edinburgh International Festival, the London Proms, Royal Opera Oman and Dubai. He has joined the Philadelphia Orchestra in tours to China, summer residencies at Bravo! Vail Music Festival in Colorado, and annual subscription concerts. A frequent guest conductor with the Chicago Symphony, Runnicles' performance history dates back to 1997. Over a decade-long relationship with the Vienna State Opera, he led new productions of *Parsifal*, Britten's *Billy Budd* and *Peter Grimes*, as well as core repertoire pieces.

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

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

benjamin manis

Resident Conductor

The Grand Teton Music Festival is excited to welcome Benjamin Manis as our new Resident Conductor.

American conductor Manis marked a successful end of his tenure as an Associate Conductor of the Utah Symphony in the summer of 2023. During his time with the orchestra, he led performances on tour throughout the state of Utah as well as at Abravanel Hall and the Deer Valley Music Festival. Before moving to Salt Lake City,

Manis spent three seasons as Resident Conductor of the Houston Grand Opera, making his debut with Verdi's *Rigoletto*. Other highlights of his time in Houston include performances of *Carmen*, *Romeo et Juliette* and *The Snowy Day*. He led four world premieres, among them the 2020 world premiere of *Marian's Song* with the subsequent HGO Digital filmed version and Miller Outdoor Theatre performances of the same work. Manis returned to HGO in the 2022-23 season to lead productions of *Tosca* and *El Milagro del Recuerdo* to critical acclaim.

The 2023-24 season marked returns to the Utah Symphony including a gala performance with Itzhak Perlman, as well as debuts with Rhode Island Philharmonic Orchestra and Utah Opera leading a production of *The Little Prince*. In spring of 2024, Manis led a double bill of Purcell's *Dido and Aeneas* and Britten's *Rape of Lucretia* at Rice University's Shepherd School of Music. In August of 2023, Manis assisted Donald Runnicles during the semi-staged production of *Madame Butterfly*, a finale of that year's Grand Teton Music Festival.

Three-time winner of the Solti Foundation US Career Assistance Awards (2023, 2022, 2019), Manis has assisted renowned conductors such as Thierry Fischer, Gianandrea Noseda, David Robertson and Stéphane Denève at the St. Louis, Dallas and National Symphonies. Over the course of three years in the Aspen Conducting Academy he assisted and worked closely with conductors such as Robert Spano, Ludovic Morlot, Leonard Slatkin, James Conlon and Vasily Petrenko. After winning the Aspen Conducting Prize, Manis was invited to returned to Aspen in the summer of 2021 as Assistant Conductor, where he conducted two programs with the Aspen Chamber Symphony.

Manis studied cello and conducting at the Colburn School, where he conducted outreach concerts in public schools across Los Angeles and performed Lutoslawski's Cello Concerto as soloist with conductor Robert Spano. A student of the late Larry Rachleff, he completed his Master of Music degree in 2019 at Rice University's Shepherd School of Music.





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week 1

FEATURING

violinist

Augustin Hadelich

**Benoliel Chamber
Music Series
Opening Night:
Mozart & Brahms**

June 27 at 7 PM

**Festival Orchestra:
Beethoven & Brahms**

June 28 at 7 PM

June 29 at 6 PM

**This week's concerts sponsored
by Mary Linn & William Wecker**

Opening Night: Mozart & Brahms

Thursday, June 27 at 7 PM
Walk Festival Hall

Dvořák (1841–1904)	Terzetto in C Major, Op. 74 Introduzione Larghetto Scherzo Tema con variazioni Augustin Hadelich, violin Marta Krechkovsky, violin Julianne Lee, viola	20'
W.A. Mozart (1756–1791)	Overture to <i>Die Zauberflöte</i> Jonathan Gentry, oboe Adam Kuenzel, flute Gi Lee, clarinet Sue Heineman, bassoon Shelby Nugent, horn	7'
Christopher Lowry (b. 1988)	Romanza for Four Violas, Op. 15 Christopher Lowry, viola Caroline Gilbert, viola Lucina Horner Cosby, viola Phillip Stevens, viola	9'
Bernard Garfield (b. 1924)	Quartet for Bassoon and String Trio Allegro con spirito Andante espressivo Allegro scherzando Jeffrey Dyrda, violin Caroline Gilbert, viola Andrew Larson, cello Juan de Gomar, contrabassoon	13'
INTERMISSION		
Brahms (1833–1897)	Sextet No. 1 in B-flat Major, Op. 18 Allegro man non troppo Andante, ma moderato Scherzo: Allegro molto Rondo: Poco allegretto e grazioso Julianne Lee, violin Gregory Ewer, violin Chiara Kingsley Dieguez, viola Susan Gulkis Assadi, viola Grace An, cello Seoyoen Min, cello	36'

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Benoliel Chamber Music Series sponsored by Peter Benoliel & Willo Carey
This week's concerts sponsored by Mary Linn & William Wecker

FESTIVAL ORCHESTRA

Beethoven & Brahms

PRESENTED BY JACKSON HOLE JEWELRY CO.

Friday, June 28 at 7 PM

Saturday, June 29 at 6 PM

Walk Festival Hall

Sir Donald Runnicles, conductor

Augustin Hadelich, violin

Detlev Glanert **Vexierbild (World Premiere)** **12'**
(b. 1960)

Beethoven **Concerto for Violin in D Major, Op. 61** **42'**
(1770–1827)
Allegro ma non troppo
Larghetto
Rondo: Allegro

INTERMISSION

Brahms **Symphony No. 3 in F Major, Op. 90** **33'**
(1833–1897)
Allegro con brio
Andante
Poco allegretto
Allegro

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Festival Orchestra sponsored by Marge Ordway

This week's concerts sponsored by Mary Linn & William Wecker

Guest Artist Augustin Hadelich sponsored by Craig & Karen Kennedy

Program sponsored by Katherine Brooks & George Beller, and Caroline & Ken Taylor

GTMF's Gold Business Partner for this program is Jackson Hole Jewelry Co.

Detlev Glanert

Vexierbild. Kontrafaktur mit Brahms

AT A GLANCE

Born: 1960

Date of Composition: Premiere performance, 2024

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

An aura of mystery surrounds the Brahms Third Symphony. “It came out of nowhere; nobody has any information about when he started it or was even thinking about it,” says composer Detlev Glanert. “What brought him back to writing another symphony? My idea is that it’s a symphony about itself...about him and his life and his current situation, as he noticed that he was becoming old.”

That mystery is front and center in Glanert’s *Vexierbild*, the latest of his works inspired by the Brahms symphonies. Not only does the work’s title (meaning “hidden image”) point clearly to Glanert’s intentions, but the subtitle *Contrafactum with Brahms* adds yet another layer of meaning, referring as it does to the Renaissance practice of *contrafactum*—basing one piece of music on the materials from another, or perhaps more accurately, creating new music from old.

Yet Glanert isn’t merely copying from the Brahms Third. He is always composing *with* Brahms,

with his spirit. He makes use of Brahms’ characteristic orchestration, his use of the clarinet, his rich middle registers, his powerful bass. There’s the outer form—shorter than the other symphonies, its movements first dramatic, then intimate and lyrical, then romantic. Then there’s the Third Symphony’s

remarkable conclusion: it’s the only Brahms symphony that ends quietly, in an encompassing aura of consolation.

The motivic figure of F-A flat-F that empowers the Brahms Third also empowers *Vexierbild*. It might be composed with “his ideas and his inner material,” says Glanert, “but it’s my own Brahms.”



Detlev Glanert on August 20, 2022 at Walk Festival Hall —
Photo by Bradly J. Boner

June 28 & 29

PROGRAM NOTES

Ludwig van Beethoven

Violin Concerto in D Major, Op. 61

AT A GLANCE

Born: 1770

Died: 1827

Date of Composition: 1806

Instrumentation: Violin Concerto in D Major, Op. 61 is scored for flute, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, strings and solo violin.

Poor Franz Clement. For several centuries he has been the whipping boy for fabulists who repeat the hoary old canard about his irresponsible handling of Beethoven's magisterial Violin Concerto, a work tailor-made to Clement's many musical and technical virtues. It is said that he didn't practice before the concert and played the concerto more or less at sight, unrehearsed. It is said that he inserted a tacky novelty item of his own between the movements, in which he held the violin upside down and played on a single string. The implication is that he was a crass showboater who turned in a performance sufficiently inept as to ruin the work's reputation for decades.

The gossipy story of a hack violinist spoiling a masterpiece is irresistibly toothsome, but the facts tell a different tale. Beethoven got the finished concerto to Clement only shortly before the premiere, leaving Clement with very little practice time. Beethoven undoubtedly knew that Clement—a superlative musician and anything but a hack—possessed



Ludwig van Beethoven

an astounding musical memory in addition to matchless technical skill, and banked on his friend's ability to woodshed the fiendishly difficult violin part in time. According to press reviews, Clement turned in quite an accomplished performance. While that doesn't excuse Beethoven's inconsiderate treatment of his soloist, at least it justifies his confidence.

If the concerto was unsuccessful at its premiere, it wasn't Clement's fault. The piece itself puzzled and almost repulsed some early hearers. The ever-apt British commentator Donald Francis Tovey summed up the situation with breathtaking insight: "Beethoven's Violin Concerto is gigantic, one of

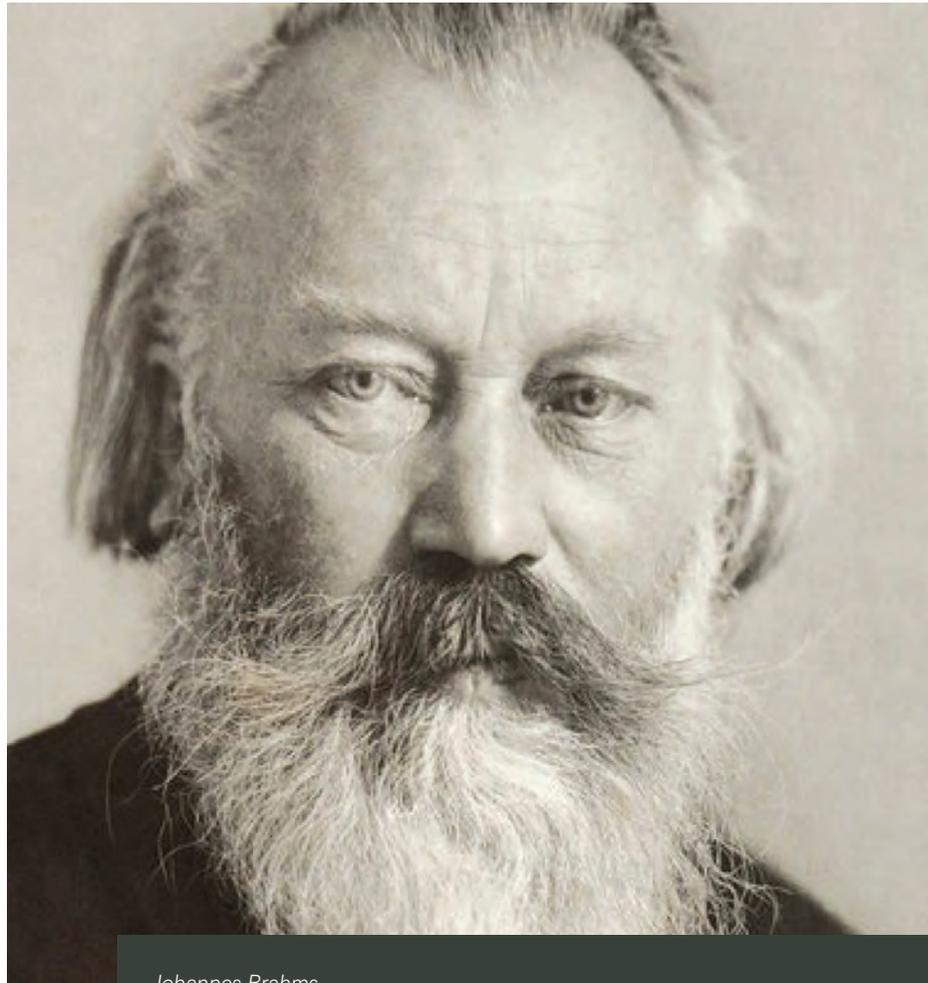
the most spacious concertos ever written, but so quiet that when it was a novelty most people complained quite as much of its insignificance as of its length. All its most famous strokes of genius are not only mysteriously quiet, but mysterious in radiantly happy surroundings."

The first of those strokes of genius are literally that—strokes—played softly on the timpani: four D naturals, just one after another, followed by a chorale-like melody in the winds. Then comes a moment that must have flabbergasted early audiences and which can disorient listeners even today: those same four strokes, now in the strings, but a half-step higher and therefore

wildly out of key, followed by four more strokes, but a half-step below the original tone. Even two centuries of familiarity have not dulled the impact of those “mysteriously quiet” strokes—nor have they lessened the amazement that follows as we realize that they are actually *melodic* materials that will evolve and develop throughout the movement.

A second movement, marked *Larghetto*, is laid out in classical theme-and-variations structure, but such information is no more indicative of the movement’s impact than to say that the Parthenon is rectangular. A natural peacefulness of unruffled stillness and serenity, a dreamscape in pastels, an open-ended amble that somehow combines meandering with an inescapable sense of purpose. The ultimate goal remains carefully unrevealed until the very end of the movement—or what passes for the end, anyway, since it leads directly to a brief cadenza and hence into the last movement, without a break.

Given the sublimely enigmatic first movement and the meditative stillness of the *Larghetto*, it only makes sense that the finale would be a lighthearted and straightforward Rondo in which a dancelike primary theme alternates with contrasting passages that include some delightful hunting calls in the horns. This being Beethoven, a glorious romp of a coda takes up a good half of the entire movement; it wanders about with matchless abandon yet manages eventually to return to the movement’s original materials and, in so doing, finds a perfectly balanced and satisfying ending.



Johannes Brahms

Johannes Brahms

Symphony No. 3 in F Major, Op. 90

AT A GLANCE

Born: 1833

Died: 1897

Date of Composition: 1883

Instrumentation: Symphony No. 3 in F Major, Op. 90 is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, contrabassoon, 4 horns, 2 trumpets, 3 trombones, timpani and strings.

By the middle of the 19th century the commentarial class had declared the symphony extinct as a living, breathing genre. Heralds had been proclaiming its decline for decades and audiences had accepted the situation as given. It all came down to the impact of Beethoven’s nine symphonies, considered as the peak achievements of the rapidly-coalescing “standard

Symphony No. 3 in F Major, Op. 90

continued

repertory” and its roster of “great composers.”

Potential symphonists entering the field as of the 1850s had Beethoven’s legacy to contend with, and many turned their attention elsewhere, focusing on highly programmatic “symphonic poems” or on hybrid oratorio-symphonies that blended operatic elements with symphonic textures. Those few who attempted actual, traditional symphonies tended to be conservative types who eked out derivative stuff that soon faded.

Brahms was at first reluctant to try his luck at such an apparently no-win challenge, but pressure on him as the chosen savior of the ailing genre increased steadily along with his growing reputation as a Beethoven-class structuralist. It wasn’t until 1876—when he was 43 years old—that he finally produced his Symphony No. 1 in C minor, Op. 68, a majestic achievement that proved that the symphony was by no means a spent force. He followed up quickly with a second symphony in D Major the next year, but held off from writing another symphony for another six years. In the meantime he busied himself with a string of consummate masterpieces—the Violin Concerto; Piano Concerto No. 2; and the two beloved orchestral overtures, *Tragic* and *Academic Festival*. Then, in 1883, Symphony No. 3 in F Major, Op. 90.

If the First Symphony is dramatic and the Second Symphony is

lyrical, the Third is logical—one of the most tautly reasoned works in the symphonic literature. As is so often the case with Brahms, the argument is clearly stated in the very opening gesture—three notes that represent *Frei aber fröh* (Free, but happy), Brahms’ adaptation of *Frei aber einsam* (Free, but lonely), the personal motto of his close friend and colleague Joseph Joachim. More importantly, those three notes carve out a motion from major mode to a hint of minor and back again to major, setting up a duality between major and minor that will thread throughout the entire work.

That duality remains in force until the very end of the symphony, when all is resolved in a serenely unruffled passage that seems like a blessing or benediction. Along the way, high drama (first movement); touching intimacy (second movement); lyrical rapture (third movement) and even more intense drama (fourth movement, at least for a while), carve out a memorable journey that fully warrants Eduard Hanslick’s verdict as Brahms’ “artistically most nearly perfect” symphony.

Occasional commentators throw the occasional brickbat at Brahms’ orchestration; too muddy, they say, too stolidly functional and devoid of sonic sex appeal. Such accusations are uninformed. To be sure, Brahms was not one for instrumental bling à la fancy percussion or novel effects. Nevertheless, he knew his orchestral hawks from his handsaws, as the meticulously detailed and chamber-like use of his (quite traditional) orchestra

demonstrates. In the Brahms Third we experience a 50-year-old symphonist at the top of his game: consummate technical mastery in control of limitless imagination, the whole empowered by an unquenchable inner radiance.

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Augustin Hadelich

Violin

Augustin Hadelich is one of the great violinists of our time. Known for his phenomenal technique, insightful and persuasive interpretations, and ravishing tone, he appears extensively around the world's foremost concert stages. He has performed with all the major American orchestras as well as the Berliner Philharmoniker, Symphonieorchester des Bayerischen Rundfunks, Concertgebouworkest, London Philharmonic Orchestra, NHK Symphony Orchestra Tokyo, and many other eminent ensembles.

For the 2023-24 season opening, Hadelich performed the German premiere of Donnacha Dennehy's Violin Concerto, composed for him, together with the Konzerthausorchester Berlin as part of the Musikfest Berlin. He was a soloist at the season opening concerts of the Orchestre National de France and the Czech Philharmonic Orchestra. Important debuts took him to Staatskapelle Dresden, Orchestra dell' Accademia Nazionale di Santa Cecilia, Tonhalle-Orchester Zürich and the NDR Radiophilharmonie. Further invitations include the Barcelona Symphony, Danish National Symphony and Finnish Radio Symphony orchestras, the Netherlands Philharmonic and Brussels Philharmonic orchestras, Philharmonia Zürich and Tonkünstler-Orchester. In North America he played with The Cleveland Orchestra, the Minnesota Orchestra, Orchestra of St. Luke's, Los Angeles Chamber Orchestra, as well as the symphony orchestras in San Francisco, St. Louis, San Diego, Houston, Indianapolis, New Jersey and Vancouver. In Asia, he was a guest with the NHK Symphony Orchestra, the Taiwan Philharmonic and Seoul Philharmonic Orchestras. Besides his orchestra's engagements, Hadelich gave solo recitals in Italy, Germany and the USA.

Hadelich's catalogue of recordings covers a wide range of the violin literature. In 2016, he received a GRAMMY® Award for Best Classical Instrumental Solo for his recording of Dutilleux's violin concerto "L'Arbre des songes." A recording of Paganini's 24 Caprices was released by Warner Classics in 2018. This was followed in 2019 by the Brahms and Ligeti concertos, his second album as an exclusive artist for the label. He received an Opus Klassik Award in 2021 for his recording, "Bohemian Tales," with Dvořák's violin concerto, recorded with the

Photo: Suxiao Yang



Symphonieorchester des Bayerischen Rundfunks. His recording of Bach's Sonatas and Partitas was also enthusiastically received by the press and nominated for a GRAMMY. In his latest recording, "Recuerdos," he devotes himself to works by Britten, Prokofiev and Sarasate, together with the WDR Sinfonieorchester.

Augustin Hadelich, a dual American-German citizen born in Italy to German parents, studied with Joel Smirnoff at New York's Juilliard School. He achieved a major career breakthrough in 2006 by winning the International Violin Competition in Indianapolis. His accomplishments continued with the prestigious Avery Fisher Career Grant in 2009, a Borletti-Buitoni Trust Fellowship in 2011, an honorary doctorate from the University of Exeter (UK) in December 2017, and he was named Instrumentalist of the Year by *Musical America* in 2018.

In June 2021 Augustin Hadelich was appointed Professor in the Practice of Violin to the faculty of the Yale School of Music. He plays a violin by Giuseppe Guarneri del Gesù from 1744, known as "Leduc, ex Szeryng," on loan from the Tarisio Trust.

www.augustinhadelich.com



Photo: Bettina Stoess

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.

Several world premieres and first performances are scheduled for the 2023–24 season. Highlights on the opera stage include the world premiere of *Die Jüdin von Toledo* at the Semperoper Dresden (directed by Robert Carsen, musical director Jonathan Darlington) and a new production of *Drei Wasserspiele* at the Pfalztheater Kaiserslautern. In the concert hall, Gustavo Gimeno conducts the world premiere of the Cello Concerto for Johannes Moser at the Philharmonie Luxembourg, with follow-up concerts in Cologne and Toronto. The

Trumpet Concerto will receive its German premiere with Simon Höfele and Markus Stenz in Nuremberg and will also be performed again by the Boston Symphony Orchestra with its Principal Trumpet Thomas Rolfs under Andris Nelsons.

Other concert highlights include performances of the Violin Concerto No. 2, *To the Immortal Beloved*, with Midori in Istanbul and Hanover; a selection of Glanert's arrangements of Gustav Mahler's "Wunderhorn" songs with Matthias Goerne and the WDR Symphony Orchestra under Cristian Măcelaru; the British premiere of the "Prague" Symphony with Semyon Bychkov and the BBC Symphony Orchestra at London's Barbican Hall and the Czech premiere of *Ballàbili*.

In recent seasons Detlev Glanert has enjoyed great success with audiences and the press at the Deutsche Oper Berlin with his new opera *Oceane*, directed by Robert Carsen and conducted by GMD Sir Donald Runnicles. Semyon Bychkov was on the podium of the Czech Philharmonic Orchestra for the world premiere of the "Prague" Symphony, *Lyric*

Fragments after Franz Kafka with follow-up concerts in Amsterdam's Concertgebouworkest and Leipzig's Gewandhausorchester. Glanert's works have recently been performed by the Vienna Philharmonic, the Berliner and Münchner Philharmoniker, the Royal Concertgebouworkest, the Czech Philharmonic, the Philadelphia Orchestra, the Baltimore Symphony Orchestra, the Toronto Symphony Orchestra, the Orchestra del Teatro Regio, the Orchestre National de France, the Bamberg Symphony Orchestra, the NDR Radiophilharmonie and the WDR Symphony Orchestra Cologne. The BBC Symphony Orchestra dedicated a "Total Immersion Day" to him with the UK premiere of his *Requiem for Hieronymus Bosch* under Semyon Bychkov.

Detlev 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 14 music theater 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 *Oceane* he received the Oper! Award in 2019 and the OPUS Klassik in 2020 as "Composer of the Year," as well as the International Opera Award in 2020-21.

Conductors of his music have included Marin Alsop, Stefan Asbury, Martyn Brabbins, Semyon Bychkov, Stéphane Denève, Iván Fischer, Oliver Knussen, Sebastian Lang-Lessing, Jun Märkl, Andrew Manze, Kent Nagano, Yannick Nézet-Séguin, David Robertson, Sir Donald Runnicles, Markus Stenz and Christian Thielemann.

Detlev Glanert was born in Hamburg in 1960. He studied trumpet, tenor horn, double bass and piano. From 1980 to 1982, he studied composition with Diether de la Motte in Hamburg and then trained with Hans Werner Henze in Cologne from 1985 to 1989. In the summer of 1986, he undertook further studies with Oliver Knussen in Tanglewood. For altogether 10 years, Detlev Glanert lived in Italy, where for five years he headed the Istituto di Musica and for three years the Cantiere Internazionale d'Arte

in Montepulciano as their Artistic Director. From 1992 to 1993 he held a grant from the German art institute Deutsche Akademie Rom Villa Massimo in Rome. In 2003 he was Composer-in-Residence in Mannheim and held the same position at the Pacific Music Festival in Sapporo in 2005. He has lectured and taught composition classes in Aspen, Genoa, Montepulciano, Melbourne, Jakarta and Sapporo, among other places.

Detlev Glanert lives in Berlin.

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Violin

Julianne Lee
Jennifer Ross
 David Brubaker
 Jorie Butler-Geyer
 Connor Chaikowsky
 Erin David
 Gina Costanza Davis
 Tracy Gibson Dunlop
 Jeffrey Dyrda
 Gregory Ewer
 Anna Genest
 Miika Gregg
 Ling Ling Huang
 Tomoko Iguchi
 Sheela Iyengar
 Dorris Dai Janssen
 Rebekah Johnson
 Alison Kim
 Kana Kimura
 Marta Krechkovsky
 Jessica Mathaes
 Holly Mulcahy
 Susan Paik
 Christopher Pulgram
 Barbara Scowcroft
 Simon Shiao
 Oleg Sulyga
 Chien Tan
 Marisa Votapek

Viola

Susan Gulkis Assadi
 Claudine Bigelow
 Zachary Collins
 Lucina Horner Cosby
 Chiara Kingsley Dieguez
 Joel Gibbs
 Caroline Gilbert
 Rachel Halvorson
 Yuan Qi
 Phillip Stevens
 Rachel Swerdlow

Cello

Silver Ainomäe
 Grace An
 Gregory Clinton
 Allison Drenkow
 Lukas Goodman
 Andrew Larson
 Amy Leung
 Seoyoen Min
 David Mollenauer
 David Schepps

Bass

Joseph McFadden
Sponsored by
Beedee Ladd
 Patrick Bilanchone
 Susan Cahill
 Charles DeRamus
 Deborah Dunham
 Paul Ellison
 Erik Gronfor
 Steve Metcalf

Flute

Adam Kuenzel
Sponsored by
O'Ann Fredstrom &
Stuart Sugarman
 Jennifer Steele

Oboe

Elizabeth Koch Tiscione
 Jonathan Gentry

Clarinet

Eugene Mondie
Sponsored by Barbara &
Stan Trachtenberg
 Gi Lee

Bassoon

Sue Heineman
 Kristen Sonneborn

Contrabassoon

Juan de Gomar

Horn

Gail Williams
 Shelby Nugent, asst.
 Edmund Rollett
 Alison Dresser
 Gavin Reed

Trumpet

Michael Tiscione
 Matthew Sonneborn

Trombone

Lee Rogers
 Ryan Miller

Bass Trombone

Matthew Guilford

Timpani

Michael Crusoe

Librarian

Crozet Duplantier

*Names in bold indicate
 principal chair*

*All rosters subject to
 change*

A full-page photograph of Michelle Cann, a Black woman with long, dark, wavy hair, wearing a black top and a patterned skirt. She is standing next to a piano, looking towards the camera with a slight smile. The background is a plain, light-colored wall.

week 2

FEATURING

pianist

Michelle Cann

vocalist

Capathia Jenkins

**Family Concert:
Home is Where
the Music is**

July 3 at 6 PM

**Jayne and Al Hilde, Jr.
Patriotic Pops**

July 4 at 7 PM

**Festival Orchestra:
*Rhapsody in Blue***

July 5 at 7 PM

July 6 at 6 PM

**This week's concerts sponsored by
Janet & John Costello**

FAMILY CONCERT

Home is Where the Music is

Wednesday, July 3 at 6 PM
Center for the Arts Park

Benjamin Manis, conductor

Meaghan Heinrich, host
Riya Singh, vocalist

Sing, dance, and march along with the Grand Teton Music Festival Orchestra in a salute to great American composers and the music they wrote to show “there’s no place like home.” This engaging and interactive concert on the Center for the Arts lawn has become a Jackson family tradition!

Bernstein	<i>Candide: Overture</i>
Bernstein	“Times Square” from <i>On the Town</i>
Gould	<i>American Salute</i>
Sousa	<i>The Thunderer March</i>
Smalls (arr. Fleischer)	“Home” from <i>The Wiz</i> Riya Singh, vocalist
Hayman (arr. Kessler)	<i>Armed Forces Medley</i>
John Williams	<i>The Raiders March</i>
Copland	“Hoe-down” from <i>Rodeo</i>
Sousa	<i>The Stars and Stripes Forever</i>

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Festival Orchestra sponsored by Marge Ordway

This week’s concerts sponsored by Janet & John Costello

Program sponsored by Jerry & Marilyn Handler Foundation

GTMF’s Silver Business Partners for this program are Bootpack Financial Partners, Outpost and Snake River Roasting Co.

Additional support provided by the Jerry & Marilyn Handler Foundation

Jayne and Al Hilde, Jr. Patriotic Pops

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

Sir Donald Runnicles, conductor

Capathia Jenkins, vocalist

Bernstein	<i>Candide: Overture</i>
Bernstein	<i>On the Town: Three Dance Episodes</i>
Gould	<i>American Salute</i>
Sousa	<i>The Thunderer March</i>
Lerner and Loewe (arr. Collins)	“Almost Like Being in Love” from <i>Brigadoon</i> Capathia Jenkins, vocalist
Geld and Udell (arr. Waldin)	“I Got Love” from <i>Purlie</i> Capathia Jenkins, vocalist
Smalls (arr. Fleischer)	“Home” from <i>The Wiz</i> Capathia Jenkins, vocalist
Copland	<i>“Buckaroo Holiday” from Rodeo: Four Dance Episodes</i>
John Williams	<i>Theme from Schindler’s List</i>
Hayman (arr. Kessler)	<i>Armed Forces Medley</i>
John Williams	<i>The Raiders March</i>
Dolly Parton (arr. McKenzie)	“I Will Always Love You” from <i>The Bodyguard</i> Capathia Jenkins, vocalist
Bates (arr. Shoup)	<i>America the Beautiful</i> Capathia Jenkins, vocalist
Newton (arr. Podd)	<i>Amazing Grace</i> Capathia Jenkins, vocalist
Copland	<i>“Hoe-down” from Rodeo: Four Dance Episodes</i>

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Music Director Initiatives sponsored by Peter Fenton & Kate Greer
Festival Orchestra sponsored by Marge Ordway
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Program sponsored by Chris Fussner and Carole & Jack Nunn



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Capathia Jenkins

Vocals

Capathia Jenkins can definitely act, but all those who know her also know that this diva can blow and blow and blow you right off this planet. This woman who grapples with two dueling passions each with a strong grip: acting and music, yet she refuses to pick one because they both represent her soul. Jenkins approaches a song the same way she approaches a script, like an artist. She looks for the nuances, the secret hidden within the notes or text. She seeks the melody, harmony and rhythm. She asks herself: what am I trying to say? What do I want my audience to experience with me? She wants to take her audience on a journey.

This Brooklyn-born and raised actress most recently starred as Medda in the hit Disney production of *Newsies* on Broadway. She made her Broadway debut in *The Civil War*, where she created the role of Harriet Jackson. She then starred in the Off-Broadway 2000 revival of *Godspell*, where she wowed

audiences with her stirring rendition of “Turn Back, O Man,” which can still be heard on the original cast recording. She returned to Broadway in *The Look of Love* and was critically acclaimed for her performances of the Bacharach/David hits. Jenkins then created the roles of The Washing Machine in *Caroline, Or Change* and Frieda May in *Martin Short: Fame becomes me*, where she sang “Stop the Show” and brought the house down every night.

In 2007 she went back to Off-Broadway and starred in *(mis)Understanding Mammy: The Hattie McDaniel Story* for which she was nominated for a Drama Desk Award. She was also seen in Nora Ephron’s *Love, Loss and What I Wore*.

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

Her television credits include *30 Rock*, *The Practice*, *Law & Order SVU*, *The Sopranos* and *Law & Order*. She can be seen in the 2012 film *Musical Chairs* directed by Susan Seidelman. She can be heard on the following film soundtracks: *Nine*, *Chicago* and *Legally Blonde 2*.

www.capathiajenkins.com

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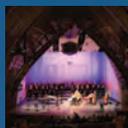


Classical Music Festivals of the West 2024

CALIFORNIA



Cabrillo Festival of Contemporary Music
cabrillomusic.org
Santa Cruz, CA
July 29-August 11



Carmel Bach Festival
bachfestival.org
Carmel, CA
July 13-27
In loving memory of Steve Friedlander



La Jolla Music Society SummerFest
TheConrad.org
La Jolla, CA
July 26-August 24



Mainly Mozart All-Star Orchestra Festival
mainlymozart.org
La Jolla, CA
June 20-29



Music@Menlo
musicatmenlo.org
Atherton, CA
July 19-August 10

COLORADO



Aspen Music Festival and School
aspenmusicfestival.com
Aspen, CO
June 26-August 18



Bravo! Vail Music Festival
bravovail.org
Vail, CO
June 20-August 1



Colorado Music Festival
coloradomusicfestival.org
Boulder, CO
July 5-August 4



Strings Music Festival
stringsmusicfestival.com
Steamboat Springs, CO
June 21-August 25

IDAHO



Sun Valley Music Festival
svmusicfestival.org
Sun Valley, ID
July 29-August 22

NEW MEXICO



Santa Fe Chamber Music Festival
santafechambermusic.org
Santa Fe, NM
July 14-August 19

OREGON



Chamber Music Northwest Summer Festival
cmnw.org
Portland, OR
June 27-July 28



Oregon Bach Festival
oregonbachfestival.org
Eugene, OR
June 28-July 14

WASHINGTON



Seattle Chamber Music Society Summer Festival
seattlechambermusic.org
Seattle, WA
July 1-26

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Grand Teton Music Festival
gtmf.org
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June 27-August 17



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 Chien Tan
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*All rosters subject to
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**on leave*

John Adams

Slonimsky's Earbox

AT A GLANCE

Born: 1947

Date of Composition: 1995

Instrumentation: *Slonimsky's Earbox* is scored for piccolo, 2 flutes, 2 oboes, English horn, 3 clarinets, bass clarinet, 3 bassoons, 4 horns, 4 trumpets, 3 trombones, tuba, timpani, percussion, harp, piano, 2 samplers and strings.

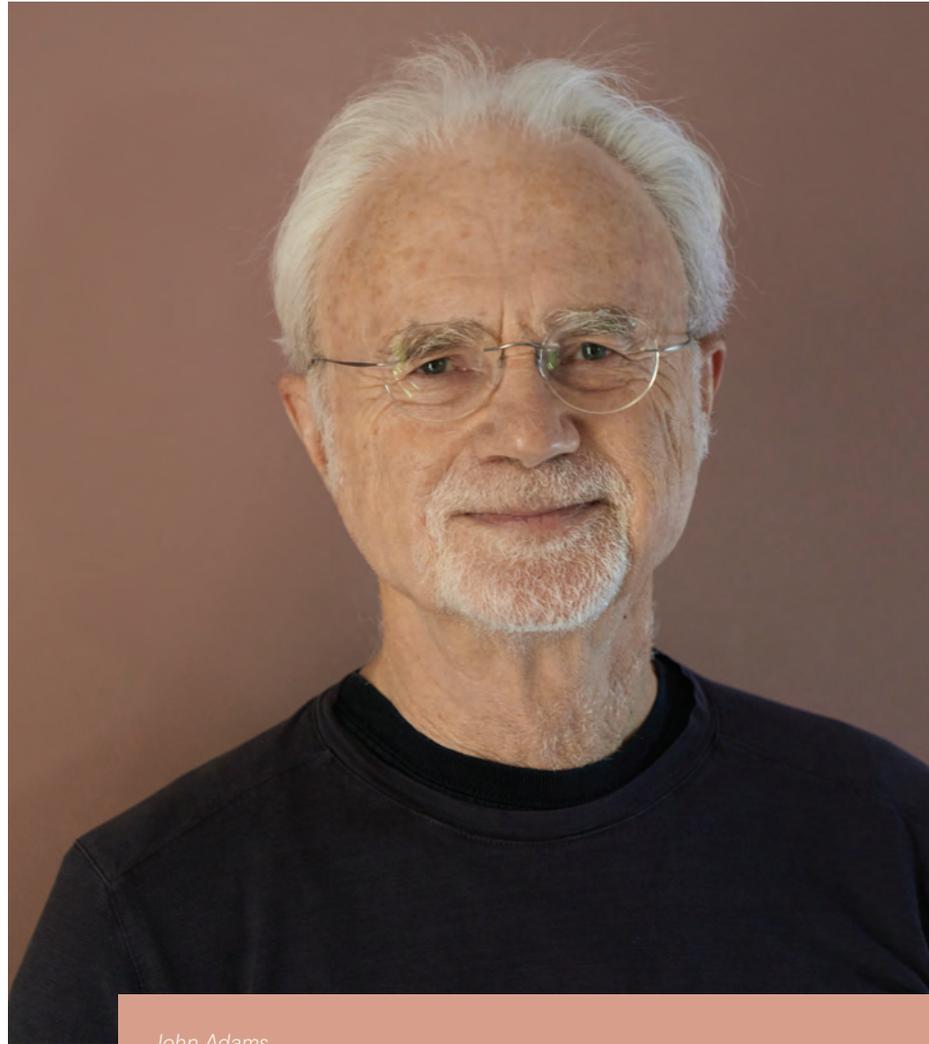
How do we describe Nicolas Slonimsky? A polymath and Renaissance man, he was a magnificent musical gadfly who did almost everything. He helped conductors learn difficult modern music. He played the piano. He composed. He conducted. He taught. He was a witty and welcome guest on *The Tonight Show with Johnny Carson*. He and Frank Zappa were pals. Above all, he was an entertaining and informative writer on music, his topics as diverse as elementary children's lessons to his exhaustive *Thesaurus of Scales and Melodic Patterns*, one of the landmark music theory texts of the 20th century.

Almost all music commentators (including this one) keep Slonimsky's delectable *Lexicon of Musical Inveective* on hand, that inexhaustible treasure chest of ill-tempered, irresponsible and mean-spirited takedowns of the great composers and their works.

Written for the 1996 opening of Manchester's superb Bridgewater

Hall, home of the Hallé Orchestra, *Slonimsky's Earbox* is John Adams' tribute not only to Slonimsky but also to Igor Stravinsky's early ballet *Le chant du rossignol*, which explores modal harmonies in an explosion of colors, shapes and sounds. It can be described as a transitional work for Adams, as he began fusing the

minimalism of his early career into the more complex language of his music to the present. *Slonimsky's Earbox* is joyous, wonderful fun—much like its namesake, who could bring down the house by playing the Chopin "Black Key" Étude via an orange rolled up and down the keyboard.



John Adams

July 5 & 6

PROGRAM NOTES

Maurice Ravel Piano Concerto in G Major

AT A GLANCE

Born: 1875

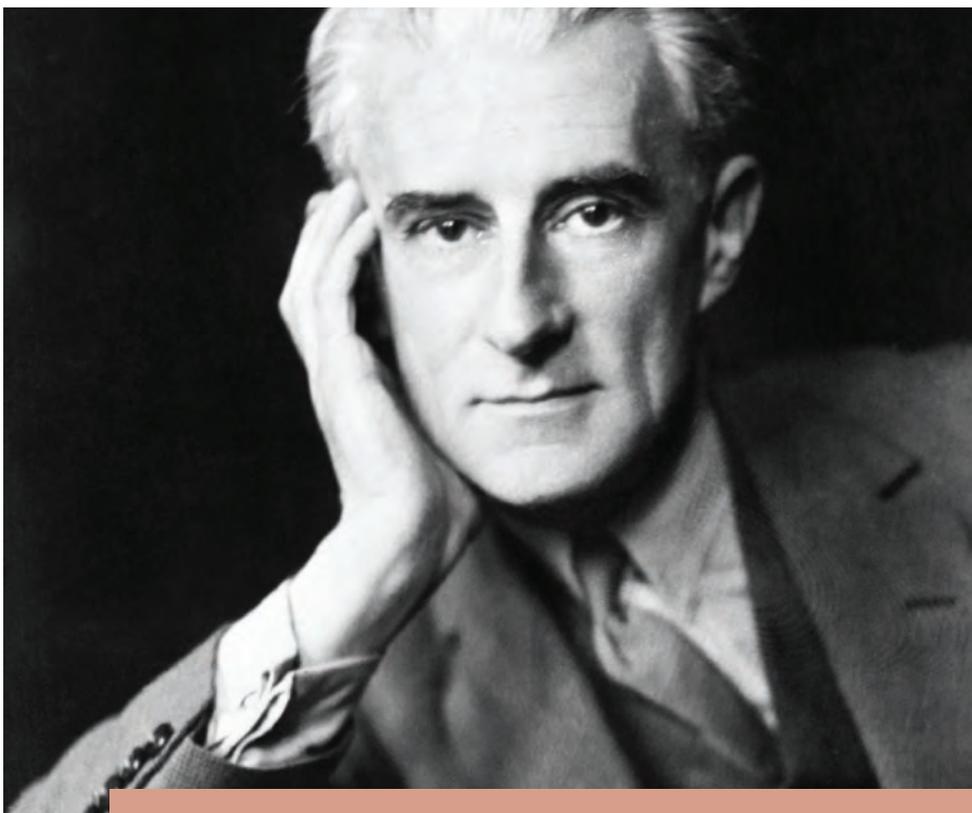
Died: 1937

Date of Composition: 1929–1931

Instrumentation: Piano Concerto in G Major is scored for piccolo, flute, oboe, English horn, 2 clarinets, 2 bassoons, 2 horns, trumpet, trombone, timpani, percussion, strings and solo piano.

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

No empty words there. Ravel’s Piano Concerto in G represents the quintessence of an “obviously French” idiom lightly seasoned with a *souçon* of jazz elements. It can be thought of as the mirror of Gershwin’s *An American in Paris—A Frenchman in New York*, perhaps. Its story begins with that 1928 American tour, for which Ravel had originally intended to write a concerto for himself to play. As things turned out, he hadn’t even begun composing the work until early 1929, well after the tour had finished. It was delayed still further when Ravel interrupted work in favor of a different piano concerto for the



Maurice Ravel

left hand only, on a commission from pianist Paul Wittgenstein (who had lost his right arm in World War I). Thus the Concerto in G wasn’t completed and ready for publication until late 1931.

After all that, and after any number of hours slaving away on piano etudes in order to get his chops up to the concerto’s considerable demands, he realized that he was simply not up to the task of playing it reliably and handed the task over to his long-time colleague and friend Marguerite Long, who gave

the premiere in January 1932. Recording trivia buffs take note: the 1932 recording, once thought to feature Ravel on the piano, is actually played by Long.

The Concerto in G mixes lighthearted frivolity with exquisite sensibility. The first movement opens with the crack of a whip and keeps up a heady pace throughout, despite forays into blues-inflected passages. It sustains a rare balance between piano and orchestra—so much so, in fact, that it is as much a chamber ensemble as a concerto.

(What other piano concerto includes an extended solo for the harp?) It is in the slow movement, an extended slow waltz for piano with delicate orchestral coloring, that the true heart of the concerto is to be found. Its spun-out lyrical line might sound natural and even spontaneous, but in fact it caused Ravel no end of trouble; he reported having eked it out a measure or two at a time, painfully, and that it came close to bringing him to despair. However, pain is temporary and music is forever. The exquisite Adagio was eventually completed and remains for all time as one of Ravel's most noble and perfectly polished achievements. After such a journey, nothing much left remains to be said, and Ravel was wise enough not to try. The oh-so-brief finale is nothing less than an irresistible romp, funny, brilliant and insouciant. Ravel originally planned to end the concerto with a series of soft trills, but fortunately he changed his mind. A solid thwack on the bass drum brings the concerto to a downright Hollywood-ish close, big, brassy and bravura.



George Gershwin — Library of Congress

George Gershwin

Rhapsody in Blue

AT A GLANCE

Born: 1898

Died: 1937

Date of Composition: 1924

Instrumentation: *Rhapsody in Blue*, in its full orchestral version, is scored for 2 flutes, 2 oboes, 2 clarinets, bass clarinet, 2 bassoons, 3 saxophones, 3 horns, 3 trumpets, 3 trombones, tuba, percussion, strings and solo piano.

Only serendipity saved Paul Whiteman's 1924 experimental/pedagogical Aeolian Hall concert from becoming yet another instance of a certain well-known road paved with good intentions. It was long, it was boring, it was pretentious. The pieces all sounded alike. The ventilation system was on the fritz.

The aforesaid serendipity arrived with George Gershwin, second-to-last on the bill, and his

Rhapsody in Blue

continued

Rhapsody in Blue, a score so new that he hadn't even written out the piano part: Whiteman simply waited for George's nod to cue in the orchestral entrances. It has become an article of faith that Gershwin wrote the score with blinding speed (either four days or three weeks, depending on your source) but Gershwin's own account of the composition of the work hints at something more like two months, from about December of 1923 through January 1924. Given Gershwin's experience in the hurly-burly of musical theater, where songs were written overnight and entire scores were prepared within a matter of a few weeks, two months represents a relatively lavish timeframe, even allowing for Gershwin's lack of formal training and subsequent struggles with the nuts and bolts of symphonic composition.

His inexperience was such, in fact, that Whiteman's house arranger Ferde Grofé provided the orchestration. He was also a neophyte as to musical form, so the *Rhapsody* is more potpourri than organically-unified structure. But no matter. It rightfully brought down the house, uniquely American, Jazz Age anthem that it is. "How trite, feeble and conventional...so stale, so inexpressive!" sniped New York critic Lawrence Gilman. What a grump.



Claude Debussy — Atelier Nadar

Claude Debussy

Ibéria from *Images*

AT A GLANCE

Born: 1862

Died: 1918

Date of Composition: 1905–1912

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

Claude Debussy made only the briefest of visits to Spain, but despite that—or perhaps because of that—he wrote some of the best Spanish-themed music around. His was a Spain of the imagination, informed by reading and conversations with Spanish friends and not by tourism. In addition to piano pieces such as the fragrant *La soirée dans Grenade* or the borderline louche *La puerta del vino*, Debussy gifted posterity with a glittering orchestral

jewel in the three-movement *Ibéria*, the centerpiece of his triptych *Images*. Never a particularly fast composer, nor a particularly decisive one, Debussy spent seven years fussing over *Images*, which he had originally conceived for duo-piano ensemble but soon realized that only a sizeable orchestra could produce the colors and effects he required.

A word is perhaps in order regarding Debussy's use of the orchestra. Even though he and Ravel are often lumped together in the popular imagination, they were remarkably different, not only in their personalities but also in their respective musical *gestalts*. Nowhere are the differences more striking than in their approaches to the orchestra. Ravel typically reworked his piano pieces into sonic showpieces for virtuoso ensembles while Debussy, on the other hand, conceived specifically for the orchestra with chamber-like textures that often highlight solo instruments. As a symphony player once remarked, in a Debussy piece everybody gets a solo, however brief.

Ibéria met with only middling success at the beginning. Critics scoffed that Debussy, having evolved from *enfant terrible* to established master, was now writing nothing but imitations of his imitators. That was not only unfair but inaccurate: Debussy was many things, but he was never an imitator. Fortunately others immediately recognized that *Iberia's* vivid pungency, sensuality, melancholy and radiance represented Debussy in the bloom of his full maturity,

confident and clear. *Ibéria* is wholly free of washy "impressionism"—whatever that term really means and however poorly that term applies to music. The opening *Par les rues et par les chemins* (*Through Streets and Lanes*) features stomping rhythms and spicy dissonances, followed by the dreamscape that is *Les parfums de la nuit* (*The Fragrances of the Night*), which in turn leads without pause into the joyous *Le matin d'un jour de fête* (*Morning of a Feast Day*) that sweeps *Ibéria* to its scintillating, slam-dunk ending.

"How is it possible that this Frenchman, who had only visited Spain once, was able to showcase Spanish folklore in such a masterful way?" marveled ace Spanish composer Manuel de Falla. "Many Spanish composers are unable to surpass Debussy. They will be green with envy!"

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Photo: Steven Mareazi Willis



Michelle Cann

Piano

Lauded as “exquisite” by *The Philadelphia Inquirer* and “a pianist of sterling artistry” by *Gramophone*, Michelle Cann has become one of the most sought-after pianists of her generation. She made her debut with The Philadelphia Orchestra in 2021 and has recently performed concertos with The Cleveland Orchestra; the National Symphony Orchestra; the Orquestra Sinfônica Municipal de São Paulo; the Los Angeles Philharmonic and the symphony orchestras of Atlanta, Baltimore and Cincinnati.

Highlights of Cann’s 2023–24 season include appearances with the Charlotte, Hawaii, Indianapolis, Québec, Sarasota and Winnipeg symphony orchestras, and recitals in New York City, Portland, Berkeley, Beverly Hills and Denver. She also has teaching and performance residencies at the University of Indiana South Bend and Meany Center for the Performing Arts at the University of Washington.

Recognized as a leading interpreter of the piano music of Florence Price, Cann performed the New York City premiere of Price’s Piano Concerto in One Movement with The Dream Unfinished Orchestra in July 2016 and the Philadelphia premiere with The Philadelphia Orchestra and Music Director Yannick Nézet-Séguin in February 2021. Her recording of the concerto with the New York Youth Symphony won a GRAMMY® Award in 2023 for Best Orchestral Performance. Her acclaimed debut solo album *Revival*, featuring music by Price and Margaret Bonds, was released in May 2023 on the Curtis Studio label. She has also recorded two Price piano quintets with the Catalyst Quartet.

Cann was the recipient of the 2022 Sphinx Medal of Excellence, the highest honor bestowed by the Sphinx Organization. She also received the Cleveland Institute of Music’s 2022 Alumni Achievement Award and the 2022 Andrew Wolf Chamber Music Award.

A celebrated chamber musician, Cann has collaborated with leading artists including the Catalyst, Dover and Juilliard string quartets, violinists Timothy and Nikki

Chooi and cellist Thomas Mesa. She has appeared as co-host and collaborative pianist with *NPR's From The Top*, collaborating with actor/conductor Damon Gupton, violinist Leila Josefowicz and violinist and MacArthur Fellow Vijay Gupta. Cann's numerous media appearances include PBS Great Performances' *Now Hear This* hosted by Scott Yoo and *Living the Classical Life* with host Zsolt Bognár.

Embracing a dual role as performer and pedagogue, Cann is frequently invited to teach master classes, give lecture-demonstrations and lead teaching residencies. Recent residencies include the Gilmore International Keyboard Festival and the National Conference of the Music Teachers National Association. She has recorded lessons for tonebase, the popular piano lesson platform. She has also served on the juries of the Cleveland International Piano Competition, the Kaufman Music Center International Youth Piano Competition and the piano competition of the Music Academy of the West.

A staunch believer in community-building through music, Cann has served as the director of two children's choruses in the El Sistema-inspired program Play On Philly and was part of the inaugural class of ArtistYear fellows at the Curtis Institute of Music. Through ArtistYear, she worked with community partners City Year, Teach for America and AmeriCorps to provide arts education and access to underserved communities in Philadelphia.

Cann holds bachelor's and master's degrees in piano performance from the Cleveland Institute of Music, where she studied with Paul Schenly and Dr. Daniel Shapiro, and an Artist's Diploma from the Curtis Institute of Music, where she studied with Robert McDonald. She joined the Curtis piano faculty in 2020 as the inaugural Eleanor Sokoloff Chair in Piano Studies. She joined the piano faculty of the Manhattan School of Music in 2023.

www.michellecann.com

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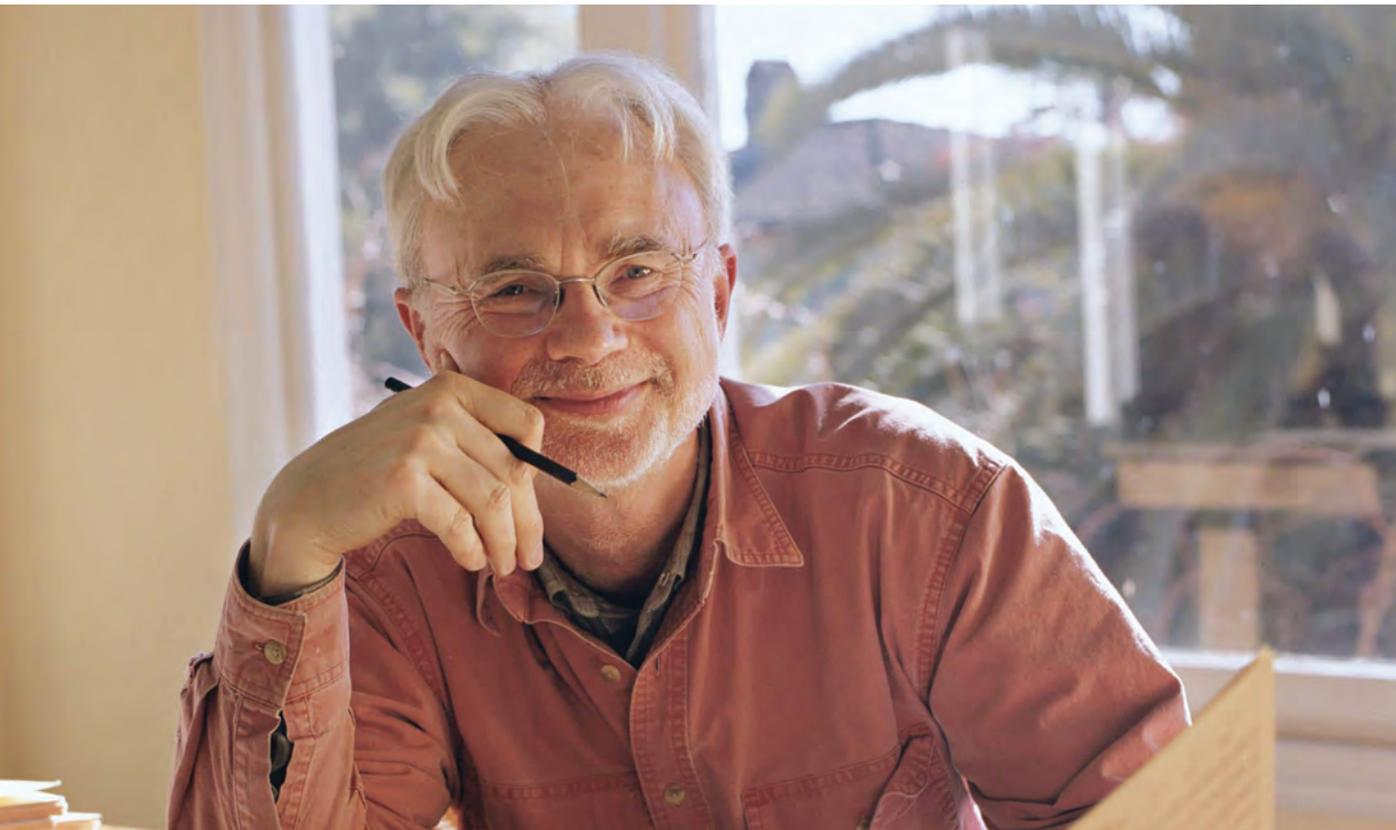
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John Adams

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. Works spanning more than three decades are among the most performed of all contemporary classical music, among them *Nixon in China*, *Harmonielehre*, *Doctor Atomic*, *Shaker Loops*, *El Niño*, *Short Ride in a Fast Machine* and *The Dharma at Big Sur*.

His stage works, many in collaboration with director Peter Sellars, have transformed the genre of contemporary music theater. Of Adams' best-known opera, the *New Yorker* magazine wrote "Not since *Porgy and Bess* has an American opera won such universal acclaim as *Nixon in China*." A 2023 *The New York Times* Arts & Leisure cover story called Adams "arguably our greatest living composer."

Adams has received numerous GRAMMY® awards, many of them for his over 30 releases on Nonesuch Records.

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 just a teenager. Adams has received honorary doctorates from Yale, Harvard, Northwestern, Cambridge and The Juilliard School. A provocative writer, he authored 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.

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 Rudi Heinrich

Contrabassoon

Juan de Gomar

Alto Saxophone

James Forger
 Daron Bradford

Tenor Saxophone

Mike Richards

Horn

Gail Williams
 Shelby Nugent, asst.
 Edmund Rollett
 Alison Dresser
 Gavin Reed

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Conrad Jones
 Michael Tiscione
 Matthew Sonneborn
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July 11 at 7 PM

**Festival Orchestra:
New World Symphony**

July 12 at 7 PM

July 13 at 6 PM

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Debussy & Ravel

Wednesday, July 10 at 7 PM
Walk Festival Hall

Debussy (1862–1918)	<i>Danse sacrée et danse profane</i> <i>Danse sacrée</i> : Très modéré <i>Danse profane</i> : Modéré Elisabeth Remy Johnson, harp Ling Ling Huang, violin Connor Chaikowsky, violin Susan Gulkis Assadi, viola Thomas Carpenter, cello Joseph McFadden, bass	9'
Adam Schoenberg (b. 1980)	<i>Ahava</i> Yvonne Chen, piano Tomoki Iguchi, violin Thomas Carpenter, cello Alice Kogan Weinreb, flute José González Granero, clarinet	10'
José González Granero (b. 1985)	<i>String Quartet No. 2, "In Times of Confinement"</i> Ling Ling Huang, violin Jessica Mathaes, violin Caroline Gilbert, viola Grace An, cello	10'
Ravel (1875–1937)	<i>Piano Trio in A minor</i> Modéré Pantoum: Assez vif Passacaille: Très large Final: Animé Eunice Keem, violin Silver Ainomäe, cello Yvonne Chen, piano	29'

Note: this performance is presented without intermission. Please join us on the Pavilion after the concert for a reception with GTMF musicians.

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This week's concerts sponsored by David & Ellen Raisbeck

Guest artists Sérgio & Clarice Assad sponsored by Andy Watson

Clarice Assad's residency is funded in part by a grant from the Aaron Copland Fund for Music

Sérgio & Clarice Assad

Guitar & Vocals/Piano

The musical history of the Assad Family began in the 1950s with Seu Jorge, a self-taught mandolinist, and his wife Dona Ica, praised by the *Los Angeles Times* as “The Billie Holiday of Brazil.” Together they passed on to their children, Sérgio, Odair and Badi, their passion for music, but they never imagined that it would blossom into the phenomenon that would make “Assad” musicians known all over the world.

“Brazil’s First Family of Music” may be best-known to American listeners via the astonishing guitar duo of Sérgio and Odair Assad. By way of standout recordings for Nonesuch Records and Sony Classical—including collaborations with violinist Nadja Salerno-Sonnenberg and cellist Yo-Yo Ma—the Assad Brothers have become one of the preeminent guitar duos of our time.

A powerful communicator renowned for her musical scope and versatility, Clarice Assad is a significant artistic voice in the classical, world music, pop and jazz genres. A GRAMMY®-nominated composer, celebrated pianist, inventive vocalist and educator, she is renowned for her evocative colors, rich textures and diverse stylistic range. With her talent sought after by artists and organizations worldwide, the multi-talented musician continues to attract new audiences both onstage and off.

The idea for the collaborative venture came from Sérgio Assad, who dreamt of introducing multiple generations of the family on stage together, performing a century of Brazilian music of disparate styles. Whether the songs flow from a shared formative experience of musical tradition or a shared genetic makeup may be impossible to know—but when the end result is emotionally moving to the listener, that question is probably irrelevant.

After touring for over a decade with the family in such prestigious venues as the Metropolitan Museum in New York City, the Palais de Beaux-Arts in Belgium and Le Casino de Paris in Paris, Sérgio and Clarice Assad embarked on a duo project and have toured extensively in the United States and recorded a duo album for the label Adventure Music in 2016 called *Reliquia*. Most recently, the duo began a collaboration with Third Coast Percussion, recording



the CD *Archetypes*, which has received wonderful accolades from *Classics Today*, *DC Metro*, *Classical Music Sentinel* and *Gramophone*.

Clarice and Sérgio Assad share their timeless passion for music composition and performance, together reimagining old classics and writing new works as a collaborative team. The family essence is ever present, wrapped in the warmth and intricacies of ancestry and connection.

www.clariceassad.com/sergio-clarice-assad

FESTIVAL ORCHESTRA

New World Symphony

Friday, July 12 at 7 PM

Saturday, July 13 at 6 PM

Walk Festival Hall

David Danzmayr, conductor

Third Coast Percussion with Clarice Assad, soloists

Still *Darker America* 13'
(1895–1978)

Clarice Assad *PLAY! (GTMF Co-Commission)* 23'
(b. 1978)
Tick, tock, scrape, blow, hit, splash, rip
A Hora (The Hour)
Kinetic Energy

INTERMISSION

Dvořák *Symphony No. 9 in E minor, Op. 95, “From the New World”* 40'
(1841–1904)
Adagio — Allegro molto
Largo
Molto vivace
Allegro con fuoco

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Festival Orchestra sponsored by Marge Ordway

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Guest Artists Third Coast Percussion & Clarice Assad sponsored by Andy Watson

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GTMF's Silver Business Partner for this program is Income Focus Portfolio Management

Clarice Assad's residency is funded in part by a grant from the Aaron Copland Fund for Music

William Grant Still

Darker America

AT A GLANCE

Born: 1895

Died: 1978

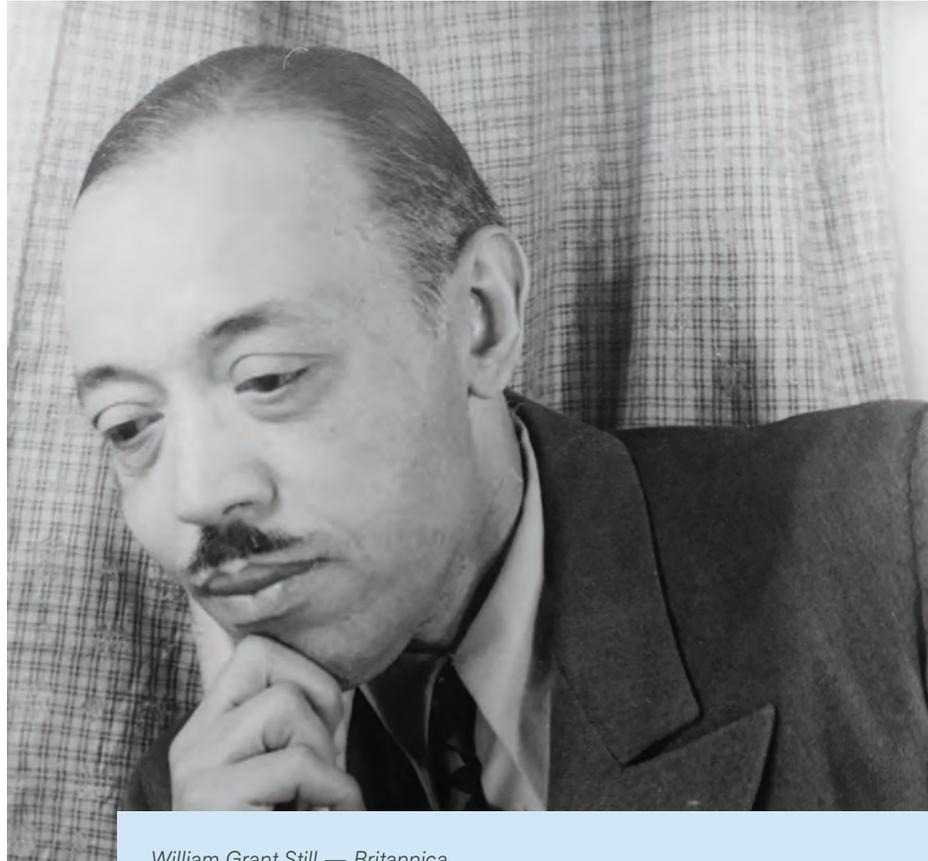
Date of Composition: 1924

Instrumentation: *Darker America*

is scored for 2 flutes, oboe, English horn, 2 clarinets, 2 bassoons, horn, trumpet, trombone, percussion, piano and strings.

William Grant Still pursued a long and multivarious career that saw him active in an almost overwhelming variety of musical activities. He studied with Edgard Varèse and George Whitefield Chadwick. He was the first Black composer to have a symphony performed by a major orchestra and the first Black musician to conduct a major orchestra. He played the oboe in theater orchestras for Eubie Blake, Sophie Tucker, Artie Shaw and Paul Whiteman. He arranged music for NBC radio shows. He wrote nine operas. He arranged music for film composers, including Dimitri Tiomkin for Frank Capra's *Lost Horizon*. He was on the musical staff for the TV show *Perry Mason*. And he wrote prolifically for the concert hall—so much so, in fact, that much of his output awaits broader discovery.

Still composed his first large work for orchestra in 1924, shortly after his studies with Varèse. *Darker America* received its premiere in New York's Aeolian Hall in 1926 as part of an International



William Grant Still — Britannica

Composer's Guild Concert conducted by Eugene Goossens. "It was my first effort in a larger musical form, and of course I dedicated it to Mr. Varèse," Still recalled. It was not until a later performance that Still provided a descriptive program for the piece. "*Darker America*, as its title suggests, is representative of the American Negro," he wrote. "His serious side is presented and is intended to suggest the triumph of a people over their sorrows through fervent prayer." The

work opens rather gloomily, with an angular "American Negro" theme that's given an extra bluesy spin by Still's prominent use of the piano. Two more primary themes—"Sorrow" and "Hope" respectively—follow. A more optimistic mood eventually arises, leading into "the triumph of the people near the end, at which point the three principal themes are combined." However, the melancholic mood of the opening returns, and *Darker America* ends softly.

July 12 & 13

PROGRAM NOTES

Clarice Assad

PLAY!

AT A GLANCE

Born: 1978

Date of Composition: 2023

Instrumentation: *PLAY!* is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 2 trombones, tuba, timpani, percussion, strings, solo vocalist and percussion quartet (who play dozens of instruments including musicbox, elephant bells, pig squeaky toy, slide whistles and assorted rubber chickens).

We aficionados of symphonic and chamber music are sometimes obliged to tilt against the windmills of misleading names for the music we love, such as the wholly inappropriate “classical” music. Even worse is “serious” music, a veritable albatross of a label that conjures up images of beetle-browed old duffers toiling away at lugubrious compositions that, to borrow a line from English comedian Anna Russell, we should all listen to even if we don’t like them.

How grim. But that’s not how composer-pianist-poet-singer-teacher Clarice Assad sees it. Consider what it is that we do with a piece of music: we *play* it, that’s what. *Play*. Music is *played* by *players*. Thus *play* is “a word of boundless meanings” says Assad, whose wide-ranging interests, from jazz through Brazilian and other world music, inform her 2023 *PLAY!* Concerto for percussion quartet, vocalist and orchestra. For some, *play* “offers an escape



Clarice Assad

from life’s stresses, fostering creativity and imagination... yet, darker shades exist, like a child toying with fire or a devious mind playing psychological games,” she tells us. “Play has always meant exploring new worlds and finding awe in the little things. As an artist, I seek connections throughout playful art, transcending differences and worries, uniting us in a harmonious symphony of life.”

PLAY! is structured in three movements. *Tick, tock, scrape, pinch, blow, hit, splash, rip* is all about narration, theatrical elements, sound effects and even “foley”—i.e., those manufactured sounds that accompany movie action such as splashes, crashes and bangs. *The Hour* features a vocal soloist with text by Assad

that exhorts us to make journeys of self-discovery. The finale is named *Kinetic Energy* and it’s just that—a virtuoso blowout for everybody involved.

“I’m so excited for this work,” says Francesco Lecce-Chong, Music Director of the Santa Rosa Symphony, lead commissioner of *PLAY!* together with co-commissioners Wheeling Symphony Orchestra and Grand Teton Music Festival. “Clarice has such a wonderful sense of adventure and fun in her music.”

Lead Commissioner:
Santa Rosa Symphony
Resident Orchestra of the Green Music Center

Co-Commissioners:
Grand Teton Music Festival
Wheeling Symphony Orchestra

Antonín Dvořák

Symphony No. 9 in E minor, Op. 95, “From the New World”

AT A GLANCE

Born: 1841

Died: 1904

Date of Composition: 1893

Instrumentation: Symphony No. 9 in E minor, Op. 95 is scored for 2 flutes (2nd doubling piccolo), 2 oboes, English horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, percussion and strings.

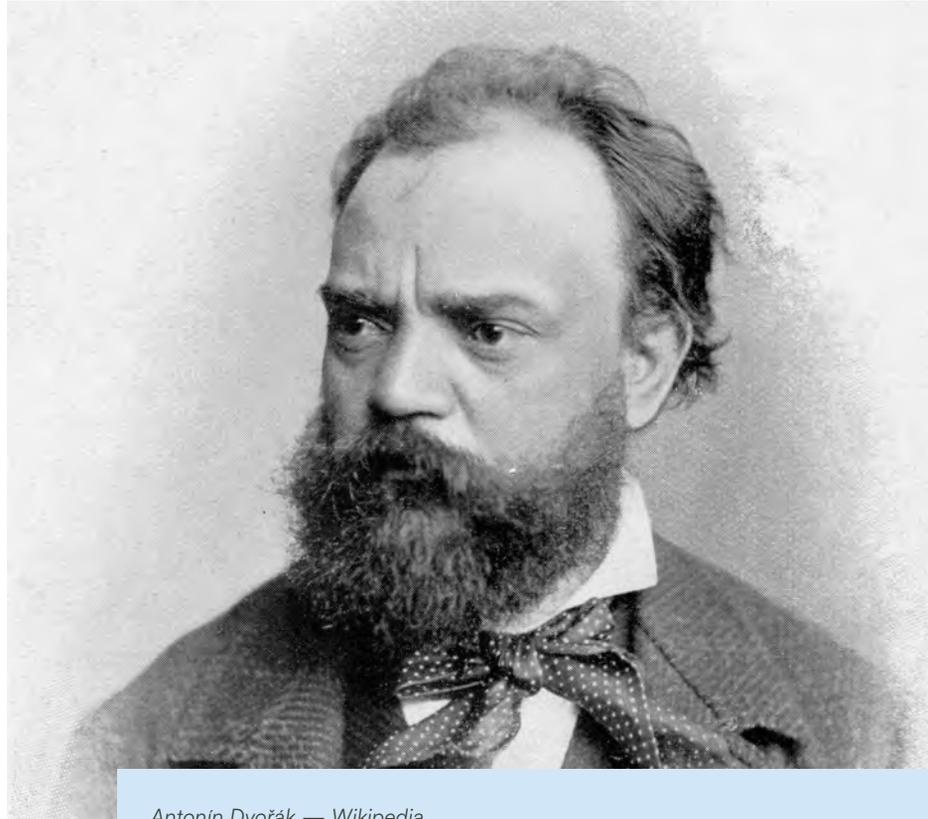
From the premiere of the Dvořák Ninth down to the present day, music lovers have been divided as to how much—if any—actual new-world music inspired the “New World” Symphony. There are those who maintain that at least some of the themes originated in either African-American or Native-American folk songs; others point to influences from American literature. The opposition dismisses all that as the product of wishful thinking or confirmation bias. Dvořák himself muddied the waters by first asserting that he had been inspired by African-American folk music, then later backtracking and promoting the work’s overall Czech character.

That the “New World” is a late Romantic symphony in the mainline European tradition is unquestioned; its structure, orchestration, scope and overall mien place it firmly amongst Dvořák’s late works, not to mention those of his symphonic contemporaries—Brahms and Tchaikovsky above all. That it is soaked through and through

with the folk idioms of Dvořák’s native Bohemia is also a given. Thus, its American-ness—or lack thereof—is bound to lie mostly in the ear of the beholder. Dvořák’s student Harry T. Burleigh insisted on *Swing Low, Sweet Chariot* as the source of the secondary theme in the first movement, even though the resemblance is only partial. The haunting slow movement theme was arranged as the quasi-folk song *Goin’ Home* by one of Dvořák’s admirers. Consider the ubiquitous co-opting of the Ninth as background music for American-

themed movies, commercials, educational videos and the like. (I first encountered the “New World” Symphony at age five, via a children’s phonograph record that dramatized Columbus’ first voyage.) Perhaps the work’s mixed origins make the best case for its essential American citizenship, for like most of us, it came here from somewhere else and was gradually assimilated into the great melting pot of American culture.

National identity aside, the Dvořák Ninth is a meticulously



Antonín Dvořák — Wikipedia

Symphony No. 9 in E minor, Op. 95, “From the New World”

continued

constructed symphony that draws much of its thematic material from a few seed ideas, the most important of which is heard at the very opening—four notes, E-D-E-B. The slow introduction gives way soon enough to the broad Allegro molto that is the movement’s main body, its primary theme containing a closing-off figure that will resurface—albeit dramatically slowed down—as *Goin’ Home*. The secondary theme is a variant of the opening seed idea, its resemblance to *Swing Low, Sweet Chariot* notwithstanding. All in all, the first movement is taut and economical despite its length and the all-embracing gusto of its gestures.

The first movement ends on a minor triad; the Largo begins on that same triad, now shifted to major and transformed into a thing of mystery. The beloved *Goin’ Home* English horn solo follows, expansive and intimate, supported by discreet strings and eventually joined by clarinet and bassoon. The movement is written in three-part form in which statements of the primary theme flank a contrasting episode. Listen carefully to that episode and you might hear echoes of the opening “seed” idea stated with extraordinary subtlety.

Henry Wadsworth Longfellow’s poem *The Song of Hiawatha* has been floated as Dvořák’s inspiration for the Scherzo, although assertions to that effect cannot meet even minimal

burdens of proof. The movement opens with a figure that clearly references Beethoven’s Ninth Symphony—a work that towers over the 19th century as the unimpeachable model and unattainable ideal. Overall, the Scherzo is a folk-inspired dance with contrasting episodes (trios) of a more lyrical nature. True to the symphony’s organicism, the first of those episodes introduces a theme that bears more than a passing resemblance to *Goin’ Home*, while the second episode opens with an introverted gloss on the first movement’s primary theme. The Scherzo ends by dissolving into a stillness that is abruptly shattered by a magnificent final hammer blow.

The Allegro con fuoco finale’s primary theme harks back to the first movement, incorporating as it does a clear reference to the opening “seed” idea. Although the movement is cast in classical sonata form, Dvořák departs from tradition by subjecting his primary theme to variations (eventually eight in all) that reinterpret the melody in ways both subtle and overt. Given the work’s deep organic unification, a valedictory smorgasbord of the various (unified) themes is more or less inevitable, after which Dvořák wraps it all up in a triumphant blaze. But a surprise comes at the very end: the final chord unexpectedly drops to a breathlessly suspended pianississimo. “What next?” Dvořák appears to be saying. What next, indeed: the “New World” may be Dvořák’s last symphony, but he had a decade yet to go, and some of his finest achievements—string quartets,

symphonic poems and that crown jewel of a cello concerto—were still to come.

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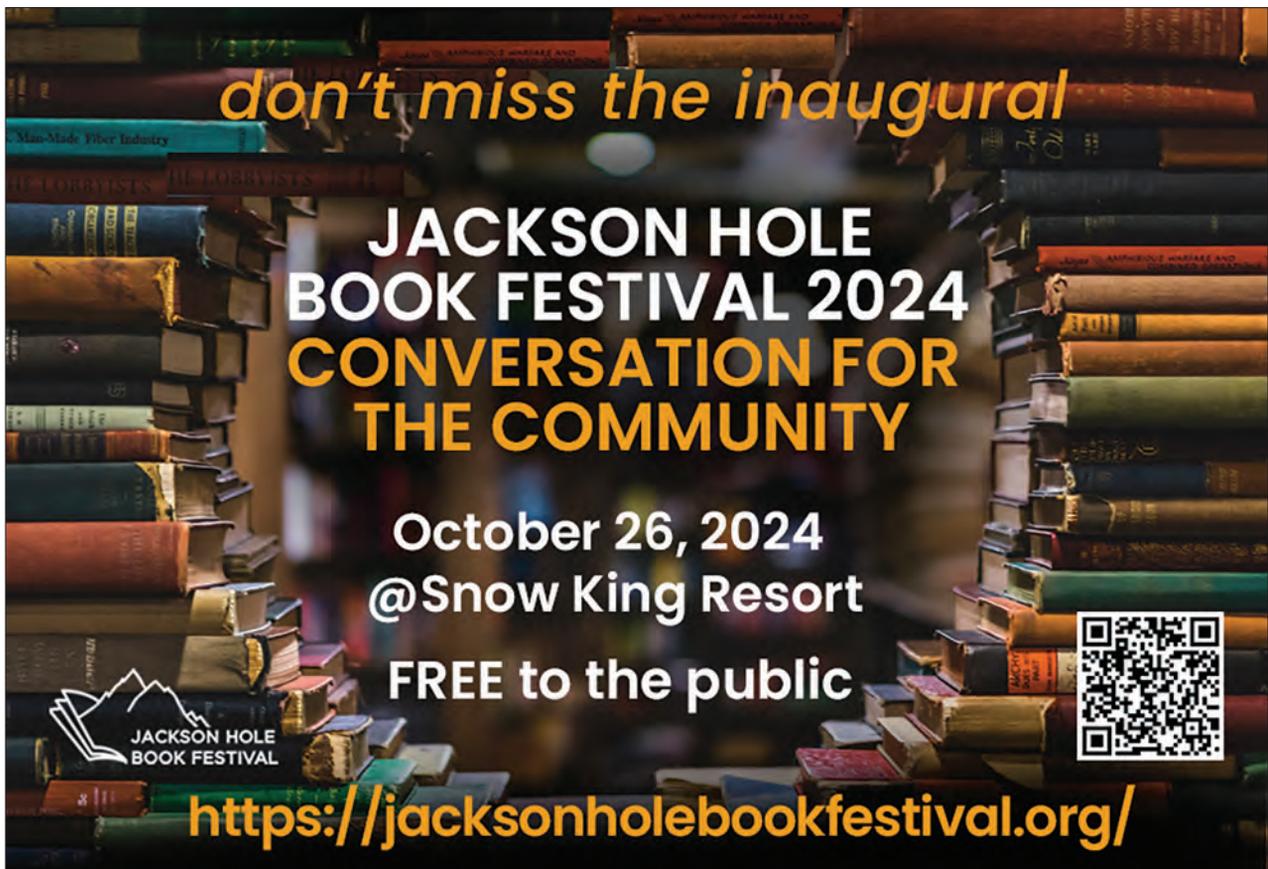
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Clarice Assad

Composer

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

Assad is a prolific, GRAMMY® Award-nominated composer with more than 70 works to her credit, including numerous commissions for Carnegie Hall, the Chamber Music Society of Lincoln Center, the Boston Youth Orchestra and the Chicago Sinfonietta, to name a few. Her compositions have been recorded by some of the most prominent names in classical music, including percussionist Dame Evelyn Glennie, cellist Yo-Yo Ma and violinist Nadja Salerno-Sonnenberg.

Assad has served as a composer-in-residence for the Albany Symphony, the Cabrillo Festival of Contemporary Music, New Century Chamber

Orchestra and the Boston Landmarks Orchestra. Her works are published in France (Editions Lemoine), Germany (Trekell), Brazil (Criadores do Brasil), and in the US by Virtual Artists Collective Publishing (VACP), a publishing company she co-founded with Steve Schroeder.

Assad is a celebrated pianist and vocalist who inspires audiences to break free of constraints. She has released seven solo albums and appeared on or had her works performed on another 34. Her music is represented on Cedille Records, SONY Masterworks, Nonesuch Records, Adventure Music, Edge, Telarc, NSS Music, GHA and CHANDOS.

Her innovative VOXploration series on music education, creation and improvisation has been presented throughout the world. Sought-after by artists and organizations worldwide, the multi-talented musician continues to attract new audiences both onstage and off.

www.clariceassad.com

Photo: Saverio Truglia



Third Coast Percussion Ensemble

With nearly two decades of exciting and unexpected performances to its name, Chicago-based percussion quartet Third Coast Percussion (TCP) is the first percussion ensemble to win a GRAMMY® Award. Also nominated for a GRAMMY as a composer collective, Third Coast recasts the classical musical experience with a brilliantly varied sonic palette, crafting music to “push percussion in new directions, blurring musical boundaries and beguiling new listeners” (*NPR*). The ensemble celebrates its 20th anniversary in 2025. In its latest GRAMMY nomination, TCP’s 2023 album *Between Breaths* was nominated under Best Chamber Music/Small Ensemble Performance in the 2024 GRAMMY Awards.

Passionate about connecting with its audience, Third Coast has been praised for the “rare power” (*The Washington Post*) of more than 30 recordings and “an inspirational sense of fun and curiosity” (*Minnesota Star-Tribune*). Bringing their compelling

programs worldwide, TCP has toured widely across the US and four continents. Its four members are also accomplished teachers who have collectively developed a wealth of K–12 workshops and family programming.

Third Coast has produced exciting new art through unlikely collaborations with engineers at the University of Notre Dame; architects at the Frank Lloyd Wright Foundation; dancers at Hubbard Street Dance Chicago and musicians from classical, rock and traditional genres. The quartet has served as Ensemble-in-Residence at the University of Notre Dame’s DeBartolo Performing Arts Center (2013–18) and Denison University (current).

Highly collaborative in its commissioning process, TCP has commissioned and premiered new works from Augusta Read Thomas, Philip Glass, Missy Mazzoli, Jlin, Clarice Assad, Gemma Peacocke, Flutronix, Danny Elfman, Tyondai Braxton, Devonté Hynes, Georg Friedrich Haas, Donnacha Dennehy, Glenn Kotche, Christopher Cerrone and David T. Little, plus numerous up-and-coming composers

through their Currents Creative Partnership program. Jlin's *Perspective*, a TCP commission, was a 2023 finalist for the Pulitzer Prize.

Besides putting its stamp on iconic percussion works by John Cage and Steve Reich, the quartet has created first recordings of commissioned works by Philip Glass, Augusta Read Thomas, Devonté Hynes, Danny Elfman, Gavin Bryars, Donnacha Dennehy, David T. Little and Ted Hearne—in addition to original Third Coast compositions. The ensemble won its GRAMMY (Best Chamber Music/Small Ensemble Performance) for their recording of Steve Reich's works for percussion. They have received four additional GRAMMY nominations as performers, plus a 2021 nomination as composers.

With strong ties throughout Chicago, Third Coast has collaborated with such institutions as Hubbard Street Dance Chicago, the Uniting Voices Chicago choir, the Civic Orchestra of Chicago, Chicago Humanities Festival, Adler Planetarium and the University of Chicago. They have also taught many thousands of students through educational

partnerships and created multi-year collaborative projects with Chicago-based composers.

The four members of Third Coast Percussion (Sean Connors, Robert Dillon, Peter Martin and David Skidmore) met while studying percussion music at Northwestern University and formed the ensemble in 2005. They have since built a thriving nonprofit organization to support their vision. Members of Third Coast also hold degrees from the Eastman School of Music, Rutgers University, the New England Conservatory and the Yale School of Music.

Follow Third Coast on:

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~Stuart Sugarman & O'Ann Fredstrom



Photo: Rick Buchanan

David Danzmayr Conductor

Described by *The Herald* as “extremely good, concise, clear, incisive and expressive,” David Danzmayr is widely regarded as one of the most exciting European conductors of his generation.

Danzmayr is in his second season as Music Director of the Oregon Symphony, having started his tenure there in the orchestra’s 125th anniversary season. He also stands at the helm of the versatile ProMusica Chamber Orchestra Columbus, an innovative orchestra comprised of musicians from all over the USA.

In addition he holds the title of Honorary Conductor of the Zagreb Philharmonic Orchestra with whom he had served as Chief Conductor, leading the Zagreb musicians on several European tours with concerts in the Salzburg Festival Hall, where they performed the prestigious New Year’s concert, and in the Vienna Musikverein.

Danzmayr has won prizes at some of the world’s most prestigious conducting competitions, including

at the International Gustav Mahler Conducting Competition and at the International Malko Conducting Competition. In recognition of his successes, he has been awarded the Bernhard Paumgartner Medal by the Internationale Stiftung Mozarteum.

Propelled into a far-reaching international career, Danzmayr has quickly become a sought-after guest conductor, having worked in America with the symphonies of Cincinnati, Minnesota, St. Louis, Seattle, Baltimore, Atlanta, Indianapolis, Detroit, North Carolina, San Diego, Colorado, Utah, Milwaukee, New Jersey, the Pacific Symphony, Chicago Civic Orchestra, Houston Symphony and Grant Park Music Festival.

In Europe, Danzmayr has led the Deutsche Kammerphilharmonie Bremen, City of Birmingham Symphony Orchestra, Bamberger Symphoniker, Sinfonieorchester Basel, Mozarteum Orchester, Essener Philharmoniker, Symphoniker Hamburg, Iceland Symphony Orchestra, Odense Symphony, Salzburg Chamber Philharmonic, Bruckner Orchester Linz and the Radio Symphony Orchestras of Vienna and Stuttgart.

He frequently appears in the world’s major concert halls, such as the Musikverein and Konzerthaus in Vienna, Grosses Festspielhaus Salzburg, Usher Hall Edinburgh and the Symphony Center in Chicago.

Danzmayr received his musical training at the University Mozarteum in Salzburg where, after initially studying piano, he went on to study conducting in the class of Dennis Russell Davies. He has served as Assistant Conductor of the Royal Scottish National Orchestra, performing in all the major Scottish concert halls and in the prestigious, Orkney-based St Magnus Festival.

He was also strongly influenced by Pierre Boulez and Claudio Abbado in his time as conducting stipendiate of the Gustav Mahler Youth Orchestra and by Leif Segerstam during his additional studies in the conducting class of the Sibelius Academy. Subsequently, he gained significant experience as assistant to Neeme Järvi, Stéphane Denève, Sir Andrew Davis and Pierre Boulez, who entrusted Danzmayr with the preparatory rehearsals for his own music.

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Photo: Bradly J. Boner

2023 Scholarship Competition; Nickoli Kumm, alto saxophone (3rd prize); Stephanie Key, clarinet (GTMF & Dallas Symphony); Music Director Sir Donald Runnicles; Emily Goldner-Morgan, soprano (1st prize); Chiara Kingsley Dieguez, viola (GTMF & Baltimore Chamber Orchestra/National Symphony Orchestra); Tyler McKay, piano (2nd prize)

Grand Teton Music Festival

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Grand Teton Music Festival is proud to present the 7th Annual Scholarship Competition in honor of Music Director Sir Donald Runnicles.

July 20, 2024 at 10 AM

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 Dan Rizner
 Barbara Scowcroft
 Aleksandr Snytkin
 Oleg Sulyga
 Shawn Weil

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Cynthia Walk (Professor Emerita, UCSD; Chair, Sunrise Foundation)

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Ted Wong (Retired Engineer and nephew of Ling Tung, Founder & first Music Director, Grand Teton Music Festival)



Brava, Margot Walk

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week 4

FEATURING

vocalist and pianist

Tony DeSare

violinist

Amihai Grosz

**Benoliel Chamber
Music Series:
*Appalachian Spring***

July 17 at 7 PM

**Gateway Series:
Tony DeSare —
Sinatra & Beyond**

July 18 at 7 PM

**Festival Orchestra:
A Tour of England**

July 19 at 7 PM

July 20 at 6 PM

**This week's concerts sponsored by
Ben & Beth Wegbreit**

Amihai Grosz

Photo: Marco Borggreve

Appalachian Spring

Wednesday, July 17 at 7 PM
Walk Festival Hall

Viet Cuong (b. 1990)	Water, Wine, Brandy, Brine Riely Francis, Craig Hauschildt, John Kinzie and Eric Hopkins, percussion	13'
Copland (1900–1990)	Appalachian Spring: Suite Tomoko Iguchi, Ami Campbell, Jessica Mathaes and Barbara Scowcroft, violins Allyson Goodman and Kayla Williams, violas Thalia Moore and Charae Krueger, cellos Joseph McFadden, bass Julia Bogorad-Kogan, flute Stephanie Key, clarinet Rudi Heinrich, bassoon Kimi Kawashima, piano Benjamin Manis, conductor	23'
Bacewicz (1909–1969)	Piano Quintet No. 1 Moderato molto espressivo Presto Grave Con passione Jeffrey Dyrda and Ling Ling Huang, violins Chiara Kingsley Dieguez, viola Grace An, cello Kimi Kawashima, piano	25'

Note: this performance is presented without intermission. Please join us on the Pavilion after the concert for a reception with GTMF musicians.

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Benoliel Chamber Music Series sponsored by Peter Benoliel & Willo Carey
This week's concerts sponsored by Ben & Beth Wegbreit



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GATEWAY SERIES

Tony DeSare presents Sinatra & Beyond

Thursday, July 18 at 7 PM

Walk Festival Hall

Program to be Announced from Stage

Sponsors

This week's concerts sponsored by Ben & Beth Wegbreit

This program sponsored by Lynn Fleisher & John Roberts



Photo: Bill Westmoreland

Tony DeSare

Vocals/Piano

Tony DeSare performs with infectious joy, wry playfulness and robust musicality. Named Rising Star Male Vocalist in *DOWNBEAT* Magazine, DeSare has lived up to this distinction by winning critical and popular acclaim for his concert performances throughout North America and abroad.

From jazz clubs to Carnegie Hall to Las Vegas and headlining major symphony orchestras, DeSare has brought his fresh take on old school class around the globe. DeSare has four top-10 Billboard jazz albums under his belt and has been featured on the *CBS Early Show*, *NPR*, *A Prairie Home Companion*, *The Today Show* and his music has been posted by social media celebrity juggernaut, George Takei. DeSare has also collaborated with YouTube supergroup Postmodern Jukebox. He has been a featured guest artist with over 100 symphony orchestras with some highlights including the Cleveland Orchestra, The

New York Pops, the San Francisco Symphony, the Houston Symphony and the Chicago Symphony.

Notwithstanding his critically acclaimed turns as a singer/pianist, DeSare is also an accomplished award-winning composer. He not only won first place in the USA Songwriting Contest, but has written the theme song for the motion picture, *My Date with Drew*, several broadcast commercials and has scored five films. His sound is romantic, swinging and sensual, but what sets DeSare apart is his ability to write original material that sounds fresh and contemporary, yet pays homage to the Great American Songbook.

DeSare has a strong presence on social media and continues to release his “song diaries,” recordings from his home studio that started in 2020 and now number in the hundreds. DeSare has numerous recordings available on all platforms and playlists.

Tony DeSare is a Yamaha Artist.

www.tonydesare.com

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FESTIVAL ORCHESTRA

A Tour of England

Friday, July 19 at 7 PM

Saturday, July 20 at 6 PM

Walk Festival Hall

Sir Donald Runnicles, conductor

Amihai Grosz, viola

Elgar (1857–1934)	Cockaigne, Op. 40, “In London Town”	13’
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Walton (1902–1983)	Concerto for Viola Andante comodo Vivo; con molto preciso Allegro moderato	27’
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INTERMISSION

Vaughan Williams (1872–1958)	Symphony No. 5 in D Major Preludio Scherzo Romanza Passacaglia	39’
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Sponsors

Maestro Runnicles sponsored by Susan Jane & Nicholas J. Sutton

Music Director Initiatives sponsored by Peter Fenton & Kate Greer

Festival Orchestra sponsored by Marge Ordway

This week’s concerts sponsored by Ben & Beth Wegbreit

Program sponsored by Petria & Scott Fossil

GTMF’s Silver Business Partner for this program is Teton Pines

Sir Edward Elgar

Cockaigne, Op. 40, “In London Town”

AT A GLANCE

Born: 1857

Died: 1934

Date of Composition: 1901

Instrumentation: *Cockaigne* is scored for 2 flutes (2nd doubling piccolo), 2 oboes, 2 clarinets, 2 bassoons, contrabassoon, 4 horns, 2 trumpets, 2 cornets, 3 trombones, tuba, percussion, timpani, strings and optional organ.

Don't believe everything you see. How easy it is to be misled by photographs of Sir Edward Elgar, by the handlebar moustache and the slicked-back hair and the tweedy jackets. Images arise of stuffy Edwardian gents clutching their pipes while bawling out patriotic paeans to king and empire. After all, Elgar wrote the tune that became *Land of Hope and Glory*. All that's lacking is a Union Jack fluttering in the background.

But it's a bum rap. Edward Elgar may have looked the part, but actually he was a misfit, distinctly out of sync with his own time and place. British composers of his generation were typically born to leisure; Elgar's father was a shopkeeper and Edward taught violin to pay the rent. British composers went to Oxford or Cambridge and then the Leipzig Conservatory of Music; Elgar could not and did not. British composers nodded to each other over their local Church of England pews; Elgar was staunchly



Sir Edward Elgar — Wikipedia

Catholic. British composers taught at the Royal Academy of Music; Elgar did not. British composers were clubby Londoners; Elgar couldn't stand the place and preferred a quiet life in rural Worcester with his wife Alice and their circle of friends—many of whom he immortalized in his glorious

Enigma Variations. He was an enthusiastic amateur scientist, devoted husband and friend, and something of a depressive whose darker moods got the upper hand at times.

And yet it was Sir Edward Elgar who gave us a brawling, roiling and rollicking portrait of London in his concert overture *Cockaigne*,

Cockaigne, Op. 40, “In London Town”

continued

Op. 40, “In London Town.” Elgar wrote to Hans Richter, who conducted the premiere, that “here is nothing deep or melancholy,” adding in a note to a program annotator that “it calls up to my mind all the good humour, jollity and something deeper in the way of English good fellowship (as it were) abiding still in our capital.” The overture’s varied themes suggest various aspects of London life, including busy folks bustling around; young couples strolling around; marching bands stomping around and best of all, a grand Elgarian *nobilmente* theme that brings the work to its inspiring peak.

Cockaigne—it’s pronounced pretty much the way you think, by the way—was a whopping success at its 1901 premiere. George Bernard Shaw suggested that, should it bore rather than thrill, Elgar could retitle it *Chloroform*.



Sir William Walton — Seattle Chamber Music Society

Sir William Walton Concerto for Viola

AT A GLANCE

Born: 1902

Died: 1983

Date of Composition: 1929

Instrumentation: In 1961 William Walton revised the orchestration of his 1929 Concerto for Viola. In the revision it is scored for 2 flutes (2nd doubling piccolo), oboe, English horn, 2 clarinets (2nd doubling bass clarinet), 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani, harp, strings and solo viola.

Here’s a quiz for music trivia buffs: what do Niccolò Paganini, Nikolai Rubinstein, Paul Wittgenstein and Lionel Tertis share in common? Answer: Each rejected a masterful concertante work that went on to repertory status. For the

record, Paganini rejected Berlioz’ *Harold in Italy*; Rubinstein, Tchaikovsky’s First Piano Concerto; Wittgenstein, Prokofiev’s Fourth Piano Concerto; and Tertis, the Walton Viola Concerto.

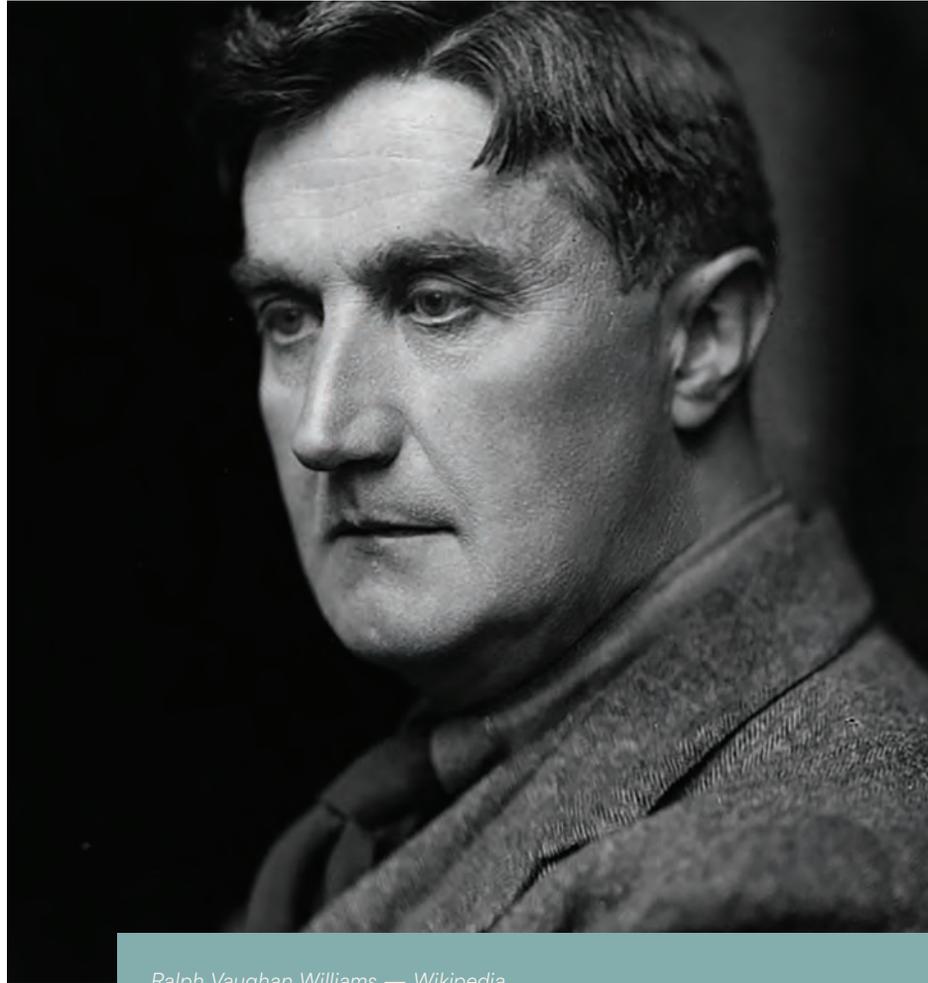
It’s very much to Tertis’ credit that he soon realized the error of his ways and embraced Walton’s youthfully exuberant concerto as the sterling addition to the repertory that it is. All Tertis had to do was to hear the piece played, as it was by Paul Hindemith, with Walton conducting, at its premiere at the Proms of October 3, 1929. Walton revised the orchestration in 1961; that later version is considered authoritative.

Viola concertos were (and are) conspicuously rare; the instrument’s contralto range is all too easily overwhelmed by the orchestra and requires

the same scrupulous attention to balance that Dvořák so successfully applied to his Cello Concerto. Ace commentator Sir Donald Francis Tovey noted that “any concerto for viola must be a tour de force; but this seems to me to be one of the most important modern concertos for any instrument, and I can see no limits to what may be expected of the tone-poet who could create it.” Walton maintained a superb acoustic balance without unduly muzzling the orchestra, and he did so without actually playing the viola himself. But such technical issues are peripheral. What really matters is that the Walton Viola Concerto is an enticing concoction of melancholy, lyricism and irrepressible high spirits.

The concerto can be described as “back-loaded,” meaning that much of its emotional weight is reserved for its third-movement finale, which is about as long as the first two movements combined. That said, the opening *Andante comodo* could stand alone as a pensive lyrical fantasy or rhapsody, characterized by shifting major-minor duality and correspondingly shifting moods. What follows is a delirious tour de force of a scherzo movement, athletic and joyous. (Discrete toe-tapping may prove irresistible.)

The duality of the opening movement returns in full force in the extended *Allegro moderato* finale, in which belligerence contends with gentleness, extroversion with introspection. But this is a *viola* concerto—so heartfelt lyricism wins out in the end.



Ralph Vaughan Williams — Wikipedia

Ralph Vaughan Williams

Symphony No. 5 in D Major

AT A GLANCE

Born: 1872

Died: 1958

Date of Composition: 1943

Instrumentation: Symphony No. 5 in D Major is scored for 2 flutes (2nd doubling piccolo), oboe, English horn, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, timpani and strings.

The oft-encountered bromide that English music doesn't export well is nowhere more apparent than in the scarcity of the Vaughan Williams symphonies in American concert halls. Why this should be so is both a mystery and a crying shame. After all, there's nothing about them that precludes a non-English audience's appreciation, understanding or affection. Each

Symphony No. 5 in D Major

continued

of the nine symphonies is a world unto itself, from the late Romantic choral splendor of the “Sea” Symphony No. 1 through the autumnal introspection of the Ninth in 1958. These are masterfully constructed, expertly orchestrated, deeply felt and altogether splendid examples of the symphonic art at its best as of the early 20th century. Nevertheless, American listeners encounter the symphonies largely via recordings by mostly English orchestras and conductors.

Like Edward Elgar, Ralph (pronounced “Rafe”) Vaughan Williams was of a distinctly different stripe than the clubby gents who made up the bulk of Britain’s compositional elite around the turn of the 20th century. Far less Germanically-oriented than such stalwarts as Charles Villiers Stanford or Hubert Parry, Vaughan Williams studied for a brief but intense period with Maurice Ravel and dug in deep to the folk roots of native English music. His style was vivid and highly personalized; there’s just no mistaking Vaughan Williams for anyone else, whether in his English pastoral or aggressive modernist modes. Of all early 20th-century composers his closest counterpart would seem to be the great Finnish symphonist Jean Sibelius, surely more so than any of his English colleagues.

One can make an excellent case for Symphony No. 5 in D Major as the perfect entry point to the Vaughan Williams symphonic

oeuvre. It’s a lyrical, reflective piece written for a relatively small orchestra—reduced brass and no percussion save timpani—largely built out of materials from *The Pilgrim’s Progress*, an opera that had engaged Vaughan Williams for over 30 years and which he suspected he might never complete. (*Nota bene*: he did.)

The Vaughan Williams Fifth may be laid out in the traditional four-movement structure, but there’s little that’s traditional about the movements themselves. The opening Preludio might superficially conform to the usual sonata-allegro form typical of classical symphonies in that it displays an exposition, development and recapitulation, but that’s about as far as the similarity extends. It doesn’t even really start so much as it reveals itself, almost as though it has been playing in the distance for a while and is just now becoming audible. Even its tonality is loosely bound; in some places it’s in two keys simultaneously, in others in one of the church “modes” of ancient and folk music.

It takes a bit for the second-movement Scherzo to get rolling, but once it does it suggests very little of the original idea of a “scherzo” as lighthearted or sporting. Instead, it offers a gently rolling, sometimes even tip-toeing, dancelike affair interleaved with two trios that add just a touch of buffoonery to the mix. Then comes the Romanza, a magical idyll featuring a bewitching solo in the *cor anglais* along with an aura of calmness and consolation.

For the finale Vaughan Williams fashions a passacaglia, an antique structure dating back to the 16th century, in which a bass line repeats cyclically while all else above it changes. The journey begins with that cyclic bass in the lower strings, and what follows displays all the inevitability of an organism growing from its seed. Towards the end themes from the Preludio recur and lead to an ending aglow in shimmering enchantment.

Written and premiered as the Second World War raged, the Fifth offered balm, respite and a generous equanimity during those terror-wracked years—just as it continues to offer its comforting and healing presence to its listeners today.

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Photo: Marco Borggreve



Amihai Grosz

Viola

Amihai Grosz has enjoyed a unique career path to date, having founded the Jerusalem Quartet in 1995, and later being appointed Principal Viola of the renowned Berlin Philharmonic in 2010. Invitations for solo work soon followed and have expanded in recent years to include collaborations with conductors such as Zubin Mehta, Daniel Barenboim, Sir Simon Rattle, Tugan Sokhiev, Klaus Mäkelä, Nathalie Stutzmann, Ingo Metzmacher, Lionel Bringuier and Ariel Zuckermann. Previously, he has performed as soloist with orchestras such as the Finnish Radio Symphony, Warsaw Philharmonic, Danish National Symphony, Swedish Radio Symphony, Barcelona Symphony, National Symphony of Ireland and the Zurich Chamber Orchestra.

Grosz commenced his 2023–24 season at the inaugural Tsindali Festival in Georgia, joining Gianandrea Noseda, Augustin Hadelich and the Pan-Caucasian Youth Orchestra for Mozart’s *Sinfonia Concertante*, a piece he also reprised

alongside long-time collaborator Janine Jansen at the 30th anniversary edition of the esteemed Verbier Festival in 2023. The start of 2024 featured a tour to the Guangzhou Xinghai Concert Hall, Shenzhen Concert Hall and Hong Kong Cultural Centre with Daniel Harding and Vilde Frang as part of the 2024 Youth Music Culture the Greater Bay Area, which involved a two-week educational residency with over 100 young musicians from all around China.

Grosz’s other recent highlights include engagements with the Chamber Orchestra of Europe at the Hamburg Elbphilharmonie with violinist Veronika Eberle, Tokyo Metropolitan Symphony (Alan Gilbert), Orchestre National de Lyon (Nikolaj Szeps-Znaider), Palermo Orchestra Sinfonica del Teatro Massimo (Omer Meir Wellber), Grand Teton Music Festival (Sir Donald Runnicles), Concert de la Loge with violinist Julien Chauvin, and the Orchestre National de Lille (Alexandre Bloch).

Grosz remains extremely fond of his chamber music collaborations, and has worked with artists such as Yefim Bronfman, Mitsuko Uchida, Daniel Hope, Eric Le Sage, Janine Jansen, Julian Steckel, Daishin Kashimoto and David Geringas. Internationally, he can be heard regularly at the most prestigious concert halls such as the Concertgebouw Amsterdam, Zurich Tonhalle, Wigmore Hall and the Philharmonie Luxembourg, as well as at leading festivals such as the Schleswig-Holstein Music Festival, the Evian, Verbier and Delft festivals, the BBC Proms and the Utrecht International Chamber Music Festival.

Signed exclusively to the Alpha Classics label, Grosz’s first concerto album, released in autumn 2023, featured the Bartók Viola Concerto with the Orchestra National de Lille and Alexandre Bloch, with a subsequent release planned for late 2024.

Grosz first started playing viola at age 11, having previously started on violin. He was taught by David Chen in Jerusalem, then later by Tabea Zimmermann in Frankfurt and Berlin as well as in Tel Aviv by Chaim Taub, the latter of whom had a formative influence on him. He received various grants and prizes at a very early age and was a member of the “Young Musicians Group” of the Jerusalem Music Center, a program for outstanding young musical talents. He is based in Berlin and plays a 1570 Gasparo da Salò viola on loan for life from a private collection.

www.amhaigroszviola.com

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Eunice Keem
Yi Zhao
 Ami Campbell
 Mary Corbett
 Judith Cox
 Tracy Gibson Dunlop
 Jeffrey Dyrda
 Lois Finkel
 Rebecca Kruger Fryxell
 Miika Gregg
 Ling Ling Huang
 Tomoko Iguchi
 Rebekah Johnson
 Kana Kimura
 Karen Whitson Kinzie
 Heather Kurzbauer
 Jessica Mathaes
 Louise Morrison
 Holly Mulcahy
 Patrick Neal
 Dan Rizner
 Jennifer Ross
 Sarah Schwartz
 Barbara Scowcroft
 Olga Shpitko
 Aleksandr Snytkin
 Anne-Marie Terranova

Viola

Susan Gulkis Assadi
 Lucina Horner Cosby
 Joan DerHovsepian
 Chiara Kingsley Dieguez
 Caroline Gilbert
 Allyson Goodman
 Yang-Yoon Kim
 Anna Kruger
 Yiyin Li
 Madeline Sharp
 Kayla Williams

Cello

Daniel Laufer
 Grace An
 Gregory Clinton
 Judith Galecki
 Deborah Nitka Hicks
 Jennifer Humphreys
 Charae Krueger
 Steven Laven
 David Mollenauer
 Thalia Moore

Bass

Joseph McFadden
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 Sidney King
 Nick Recuber
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Flute

Julia Bogorad-Kogan
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Piccolo

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English Horn

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Stephanie Key

Bassoon

Richard Ranti
 Rudi Heinrich

Contrabassoon

Juan de Gomar

Horn

Gail Williams
 Shelby Nugent, asst.
 Adam Unsworth
 Nancy Goodearl
 Michael Gast

Trumpet

L. Russell Campbell
 Charles Daval
 Jennifer Marotta
 Justin Kohan

Trombone

Craig Mulcahy
 Jay Evans

Bass Trombone

Jared Rodin

Tuba

JáTtik Clark

Timpani

Erich Rieppel

Percussion

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 Craig Hauschildt
 Eric Hopkins
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Crozet Duplantier

*Names in bold indicate
 principal chair*

*All rosters subject to
 change*

**on leave*

2024

August 23

BBC Scottish Symphony
Edinburgh International Festival
MAHLER Selections from
Des Knaben Wunderhorn
with Annika Schlicht, mezzo-
soprano; Thomas Lehman,
baritone
BRUCKNER Symphony No. 9

August 30 & 31

Dresdner Philharmonie
HAYDN Symphony No. 101,
“The Clock”
MAHLER Symphony No. 5

September 10

Deutsche Oper Berlin Orchester
RESPIGHI *Feste Romane*
NONO *Canti di Vita e d'Amore*
— *Sul Ponte di Hiroshima (1962)*
with Lilit Davtyan, soprano;
Thomas Cilluffo, tenor
VERDI *Otello*, Act 4
with Federica Lombardi, soprano;
Karis Tucker, mezzo-soprano;
Roberto Alagna, tenor

September 20 & 21

Sydney Symphony Orchestra
DEBUSSY *Nocturnes*
DEBUSSY *La Damoiselle élue*
DURUFLÉ *Requiem*
with the Sydney Philharmonia
Choir; Camilla Tilling, soprano;
Anna Dowsley, mezzo-soprano;
David Greco, baritone

September 25-28

Sydney Symphony Orchestra
R. STRAUSS Selected Songs
with Ying Fang, soprano
MAHLER Symphony No. 4

October 24-26

Chicago Symphony Orchestra
BEETHOVEN Overture to
The Creatures of Prometheus

HUMPERDINCK (arr. Kempe)
Suite from *Hansel and Gretel*
R. STRAUSS *Don Quixote*
with John Sharp, cello

November 1-3

Houston Symphony
WAGNER Overture to *Tannhäuser*
HUMPERDINCK Selections
from *Hansel and Gretel*
R. STRAUSS *Don Quixote*
with Joan DerHovsepian, viola;
Brinton Averil Smith, cello

November 15-17

Pittsburgh Symphony Orchestra
MacCUNN *The Land of the*
Mountain and the Flood
RAUTAVAARA
Dances with the Winds
with Lorna McGhee, flute
R. STRAUSS *An Alpine Symphony*

December 1, 7 & 10

Deutsche Oper Berlin
ZEMLINSKY *Der Zwerg*

December 6 & 9

Deutsche Oper Berlin
PUCCINI *La bohème*

December 31

Dresdner Philharmonie
New Year's Eve Concert
ELGAR *Cockaigne* Overture,
“In London Town”
VAUGHAN WILLIAMS
The Lark Ascending
BEETHOVEN Romance No. 1
with Maria Ioudenitch, violin
BEETHOVEN Symphony No. 3,
“Eroica”

2025

January 12 & 18

Deutsche Oper Berlin
WAGNER *Tristan und Isolde*

January 26 & 30

February 2, 5 & 8
Deutsche Oper Berlin
R. STRAUSS *Die Frau*
ohne Schatten

February 13

Dresdner Philharmonie
Dresden Memorial Day
BRITTEN *War Requiem*
with four choirs;
Sara Jakubiak, soprano;
Thomas Atkins, tenor;
Russell Braun, baritone

March 7, 15 & 20

Deutsche Oper Berlin
R. STRAUSS *Arabella*

March 13, 16 & 23

Deutsche Oper Berlin
R. STRAUSS *Intermezzo*

April 5 & 6

Cincinnati Symphony Orchestra
MacCUNN *The Land of the*
Mountain and the Flood
MENDELSSOHN
Violin Concerto with
Maria Ioudenitch, violin
R. STRAUSS *An Alpine Symphony*

April 12 & 13

Detroit Symphony Orchestra
BRUCKNER Symphony No. 8

May 8, 17, 25 & 29

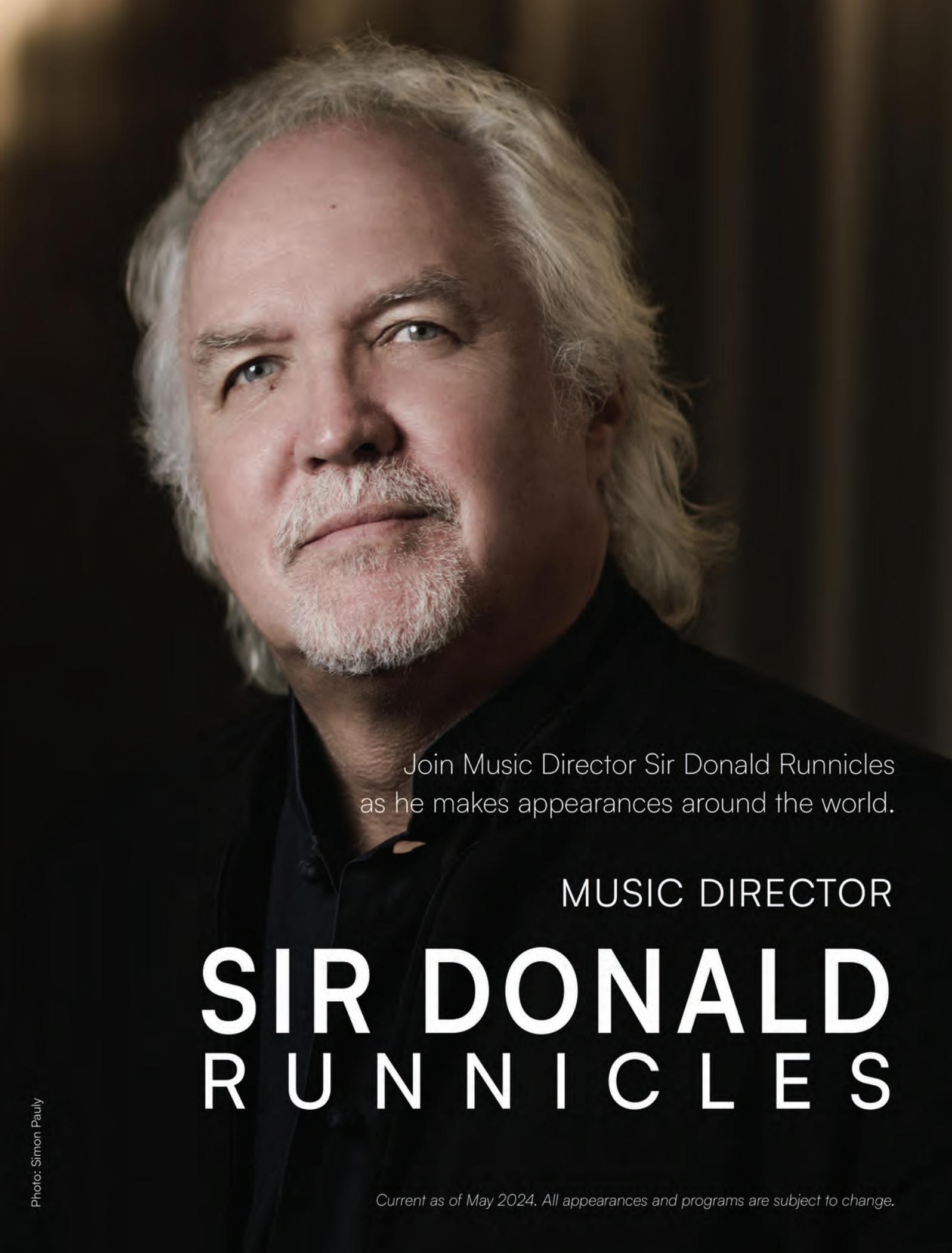
Deutsche Oper Berlin
VERDI *Don Carlo*

June 4-7

Sydney Symphony Orchestra
Program TBD

June 13 & 14

Sydney Symphony Orchestra
DUTILLEUX *Métaboles*
DEBUSSY *Images* for orchestra
TCHAIKOVSKY
Piano Concerto No. 1
with Khatia Buniatishvili, piano

A close-up portrait of Sir Donald Runnicles, a man with long, wavy, light-colored hair and a goatee, looking slightly to the left. He is wearing a dark shirt. The background is dark and out of focus.

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as he makes appearances around the world.

MUSIC DIRECTOR

SIR DONALD RUNNICLES

Current as of May 2024. All appearances and programs are subject to change.

week 5

FEATURING

pianist

Garrick Ohlsson

pianist and composer

Conrad Tao

choreographer and dancer

Caleb Teicher

Garrick Ohlsson Piano Recital

July 23 at 7 PM

Benoliel Chamber

Music Series:

Beethoven & Mendelssohn

July 24 at 7 PM

Gateway Series:

Counterpoint

July 25 at 7 PM

Festival Orchestra:

Haydn & Mahler

July 26 at 7 PM

July 27 at 6 PM

**This week's concerts sponsored by
Lynn & Don Larson**

SPECIAL EVENT

Garrick Ohlsson Piano Recital

Tuesday, July 23 at 7 PM
Walk Festival Hall

Garrick Ohlsson, piano

Beethoven (1770–1827)	Piano Sonata No. 7 in D Major, Op. 10, No. 3	24'
	Presto	
	Largo e mesto	
	Menuetto: Allegro	
	Rondo: Allegro	
	Piano Sonata No. 30 in E Major, Op. 109	22'
	Vivace ma non troppo	
	Prestissimo	
	<i>Gesangvoll, mit innigster Empfindung</i>	
	BRIEF PAUSE	
	Piano Sonata No. 26 in E-flat Major, Op. 81a, “The Farewell”	17'
	<i>Das Lebewohl (The Farewell)</i>	
	<i>Abwesenheit (The Absence)</i>	
	<i>Das Wiedersehen (The Return)</i>	
	Piano Sonata No. 14 in C-sharp minor, Op. 27, No. 2, “Moonlight”	17'
	Adagio sostenuto	
	Allegretto	
	Presto agitato	

Sponsors

This week's concerts sponsored by Lynn & Don Larson
Garrick Ohlsson sponsored by Louise & Ralph Haberfeld



Photo: Kacper Pempel

Garrick Ohlsson

Piano

Since his triumph as winner of the 1970 Chopin International Piano Competition, 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 Frédéric Chopin, Ohlsson commands an enormous repertoire, which ranges over the entire piano literature. A student of the late Claudio Arrau, Ohlsson 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, the most recent being *Oceans Apart* by Justin Dello Joio commissioned for him by the Boston Symphony Orchestra and now available on Bridge Records. Also just released on Reference Recordings is the complete Beethoven concerti with Sir Donald Runnicles and the Grand Teton Music Festival Orchestra.

A frequent guest with the orchestras in New Zealand and Australia, Ohlsson returned for a nine-city recital tour across Australia in June 2023 and opened the Nashville Symphony's season in September, followed during the season by appearances with orchestras in Atlanta, Sarasota, Rhode Island, Singapore, Prague, Warsaw, Lyon and Oxford (UK). With recital programs including works from Beethoven, Schubert, Chopin to Brahms and Scriabin he can be heard in New York, Seattle, Baltimore, Prague, Katowice, Krakow and Wroclaw.

An avid chamber musician, Ohlsson has collaborated with the Cleveland, Emerson, Tokyo and Takács Quartet string quartets. His recording with the latter of the Amy Beach and Elgar quintets released by Hyperion in June 2020 received great press attention. Passionate about singing and singers, Ohlsson has appeared in recital with such legendary artists as Magda Olivero, Jessye Norman and Ewa Podleś.

Ohlsson can be heard on the Arabesque, RCA Victor Red Seal, Angel, BMG, Delos, Hänssler, Nonesuch Records, Telarc, Hyperion and Virgin Classics labels. His 10-disc set of the complete Beethoven Sonatas,

for Bridge Records, has garnered critical acclaim, including a GRAMMY® for Vol. 3. His recording of Rachmaninoff's Concerto No. 3, with the Atlanta Symphony and Robert Spano, was released in 2011. In the fall of 2008, the English label Hyperion re-released his 16-disc set of *Chopin: The Complete Works* followed in 2010 by all the Brahms piano variations, *Goyescas* by Enrique Granados and music of Charles Tomlinson Griffes. Most recently on that label are Scriabin's *Complete Poèmes*; *Smetana: Czech Dances & On the Seashore* and études by Debussy, Bartók and Prokofiev. The latest CDs in his ongoing association with Bridge Records are the complete Scriabin Sonatas, *Close Connections*, a recital of 20th-century pieces and two CDs of works by Liszt. In recognition of the Chopin bicentenary in 2010, Ohlsson was featured in a documentary *The Art of Chopin* co-produced by Polish, French, British and Chinese television stations. Most recently, both Brahms concerti and Tchaikovsky's Piano Concerto No. 2 were released on live performance recordings with the Melbourne and Sydney Symphonies on their own recording labels, and Ohlsson was featured on Dvořák's Piano Concerto in the Czech Philharmonic's recordings of the composer's complete symphonies and concertos, released July of 2014 on the Decca label.

A native of White Plains, New York, 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. His musical development has been influenced in completely different ways by a succession of distinguished teachers, most notably Claudio Arrau, Olga Barabini, Tom Lishman, Sascha Gorodnitzki, Rosina Lhévinne and Irma Wolpe. Although he won First Prizes at the 1966 Busoni Competition in Italy and the 1968 Montréal Piano Competition, it was his 1970 triumph at the International Chopin Competition in Warsaw, where he won the Gold Medal (and remains the single American to have done so), that brought him worldwide recognition as one of the finest pianists of his generation. Since then he has made nearly a dozen tours of Poland, where he retains immense personal popularity. Ohlsson was awarded the Avery Fisher Prize in 1994 and received the 1998 University Musical Society Distinguished Artist Award in Ann Arbor, MI. He is the 2014 recipient of the Jean

Gimbel Lane Prize in Piano Performance from the Northwestern University Bienen School of Music, and in August 2018 the Polish Deputy Culture Minister awarded him with the Gloria Artis Gold Medal for cultural merit. He is a Steinway Artist and makes his home in San Francisco.

www.garrickohlsson.com



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Beethoven & Mendelssohn

Wednesday, July 24 at 7 PM
Walk Festival Hall

Beethoven
(1770–1827)

String Quartet in D Major, Op. 18, No. 3 **25'**

Allegro
Andante con moto
Allegro
Presto

Miika Gregg, violin
Louise Morrison, violin
Chiara Kingsley Dieguez, viola
Judith Galecki, cello

Tessa Lark and
(b. 1989)

Michael Thurber
(b. 1987)

Cedar & Sage **5'**

Marta Krechkovsky, violin
Joseph McFadden, bass

Ellen Taaffe Zwilich
(b. 1939)

Abgang and Kaddish **13'**

Stephanie Key, clarinet
Carolyn Semes, violin
David Mollenauer, cello
Julie Coucheron, piano

INTERMISSION

Mendelssohn
(1809–1847)

Piano Trio No. 2 in C minor, Op. 66 **29'**

Allegro energico e con fuoco
Andante espressivo
Scherzo: Molto allegro quasi presto
Finale: Allegro appassionato

David Coucheron, violin
Charae Krueger, cello
Julie Coucheron, piano

Sponsors

Benoliel Chamber Music Series sponsored by Peter Benoliel & Willo Carey
Program sponsored by Paul von Gontard

Counterpoint

Thursday, July 25 at 7 PM
Walk Festival Hall

J.S. Bach **Goldberg Variations, BWV 988: Aria**
(1685–1750)

Conrad Tao *Improvisation*
(b. 1994)
and Caleb Teicher
(b. 1993)

Arnold Schoenberg **Fünf Klavierstücke, Op. 23: V. Waltzer**
(1874–1951)

Ray Noble *Cherokee*
(1903–1978)
Art Tatum
(1909–1956)
and Bud Powell
(1924–1966)

Charles Coles *The Coles and Bufalino Soft Shoe*
(1911–1992)
and Brenda Bufalino
(b. 1937)

Johannes Brahms **Fantasias: Intermezzo in E Major, Op. 116, No. 4**
(1833–1897)

W.A. Mozart *Song and Dance, based on Allegretto “Alla Turca”*
(1756–1791) *from Sonata in A Major, K. 331*
and David Parker

Conrad Tao *Swing 2 from More Forever*
and Caleb Teicher

George Gershwin *Rhapsody in Blue arr. for solo piano*
(1898–1937)

Maurice Ravel *Mouvement de menuet from Sonatine in F-sharp minor*
(1875–1937)

J.S. Bach **Goldberg Variations, BWV 988: Aria**

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Photo: Brantley Gutierrez

Conrad Tao

Piano/Composer

Conrad Tao has appeared worldwide as a pianist and composer and has been dubbed “the kind of musician who is shaping the future of classical music” by *New York Magazine*, and an artist of “probing intellect and open-hearted vision” by *The New York Times*. Tao has performed as soloist with the Los Angeles Philharmonic, Chicago Symphony, Cleveland Orchestra, New York Philharmonic and Boston Symphony. As a composer, his work has been performed by orchestras throughout the world; his first large scale orchestral work, *Everything Must Go*, received its world premiere with the New York Philharmonic and its European premiere with the Antwerp Symphony, and he was the recipient of a New York Dance and Performance Bessie Award for Outstanding Sound Design/Music Composition, for his work on *More Forever*, in collaboration with dancer and choreographer Caleb Teicher. He is also the recipient of the prestigious Avery Fisher Career Grant and was named a Gilmore Young Artist—an

honor awarded every two years highlighting the most promising American pianists of the new generation.

In the 2023–24 season, Tao made his subscription debut with the Chicago Symphony Orchestra performing Gershwin’s Concerto in F Major with James Gaffigan. He also reunited with the New York Philharmonic to perform Mozart’s Piano Concerto No. 17, following his curated program for them last season as part of the Artist Spotlight series. Meanwhile, he celebrates the 100th anniversary of *Rhapsody in Blue* with multiple performances of the work and a new companion piece commissioned from him by the Santa Rosa Symphony. His return engagements included performances with the Cincinnati Symphony alongside Matthias Pintscher, the Oregon Symphony alongside David Danzmayr, and the Seattle Symphony, whom he play-directed in *Conrad Tao’s Playlist*, weaving Mozart’s Piano Concerto No. 24 into an adventurous program of Stravinsky, Purcell, Linda Catlin Smith and Morton Feldman. As part of the celebration of Rachmaninoff’s 150th birthday, Tao brought *Rachmaninoff Songbook* to the 92NY and Germany’s Klavier-Festival Ruhr, presenting a direct line from Rachmaninoff to the music of Billy Strayhorn, Harold Arlen and Stephen Sondheim.

In a concert curated by Tao himself, Tao invited UK-based new-music collective Distractfold to make their NYC debut at Kaufman Music Center with the world premiere of Andrew Greenwald’s *A Thing Made Whole VIII* along with music by Jürg Frey, Hanna Hartman and Mauricio Pauly. The season also included performances with dancer Caleb Teicher in the duo’s *Counterpoint* program, which synthesizes the two seemingly disparate art forms of piano and tap dance. More collaborations include a multi-city tour throughout the season with the Junction Trio, including a program of John Zorn, Ives and Beethoven at Weill Recital Hall at Carnegie Hall, and the trio’s Detroit debut, among many others.

In the 2022–23 season, Tao performed Mozart with the New York Philharmonic, for whom he also curated a program for their Artist Spotlight series, featuring collaborations with vocalist Charmaine Lee and wind ensemble The Westerlies. Tao also appeared with the Cleveland Orchestra at Blossom and the San Francisco Symphony (both as a soloist in Gershwin’s Concerto in F Major) at Davies Symphony Hall, and as a curator for their SoundBox

series. In Washington, DC, he made his debut with the National Symphony Orchestra performing Shostakovich with Dalia Stasevska, and, following Atlanta Symphony’s premiere of his Violin Concerto with Stefan Jackiw in 2021, he appeared as soloist with the orchestra performing Ravel with Ryan Bancroft. After their successful collaboration with the Finnish Radio Symphony, Tao further reunited with Hannu Lintu to perform Tchaikovsky with the Naples Philharmonic, as well as returned to Finland to open the season with the Tampere Philharmonic and Santtu-Matias Rouvali.

A Warner Classics recording artist, Tao’s debut disc *Voyages* was declared a “spiky debut” by *The New Yorker’s* Alex Ross. Of the album, *NPR* wrote: “Tao proves himself to be a musician of deep intellectual and emotional means.” His next album, *Pictures*, with works by David Lang, Tōru Takemitsu, Elliott Carter, Mussorgsky and Tao himself, was hailed by *The New York Times* as “a fascinating album [by] a thoughtful artist and dynamic performer...played with enormous imagination, color and command.” His third album,

American Rage, featuring works by Julia Wolfe, Frederic Rzewski and Aaron Copland, was released in the fall of 2019. In 2021, Tao and brass quartet The Westerlies released *Bricolage*, an album of improvisations and experiments recorded in a small cabin in rural New Hampshire in June 2019.

Tao was born in Urbana, Illinois in 1994. He has studied piano with Emilio del Rosario in Chicago and Yoheved Kaplinsky in New York, and composition with Christopher Theofanidis.

www.conradtao.com

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Caleb Teicher

Dancer/Choreographer

Caleb Teicher is a New York City-based dancer, choreographer and director regarded widely in the performing arts as a leading voice in interdisciplinary collaboration.

Teicher began their career as a founding member of Michelle Dorrance's critically acclaimed tap dance company, Dorrance Dance, while also freelancing as a contemporary dancer, musical theater performer and swing dancer. In 2015, Teicher shifted their creative focus towards concert dance work through Caleb Teicher & Company, which led to commissions and presentations at some of America's most esteemed performing arts venues: Lincoln Center, The Joyce Theater, New York City Center, Jacob's Pillow Dance Festival, the Kennedy Center for the Performing Arts and countless others.

Collaborations with celebrated musicians/composers followed, including: choreographing Regina Spektor's Broadway residency, dancing and singing on

television with Ben Folds, performing as a tap dance soloist with the National Symphony Orchestra and choreographing AJR's *Bang* music video. Teicher has also contributed choreography to film and theater projects (*Sister Aimee*, *Sugar Hill Nutcracker*).

Teicher's work in 2024 centers around three projects: *SWING OUT*, Teicher's acclaimed big-band-swing-dance show celebrating the present-day Lindy Hop community; *Bzzz*, a comedic music-theater work for tap dancers and world-champion beatboxers; and *Counterpoint*, a concert duo with composer and pianist, Conrad Tao. Alongside hometown engagements, Teicher's work will be seen in over a dozen US cities this year as well as international engagements in Paris and Seoul.

Teicher is the recipient of two Bessie Awards, a 2019 New York City Center Choreographic Fellowship, the 2019 Harkness Promise Award, the 2020 Gross Family Prize and a 2019 NEFA National Dance Project Production Grant. Their work has been featured on NPR's *Tiny Desk Concert* (with Conrad Tao), on *The Late Show with Stephen Colbert* (alongside Regina Spektor) and on countless media sources including *The New York Times*, *Forbes*, *Vogue*, *Interview Magazine* and on the cover of *Dance Magazine*.

www.calebteicher.net



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FESTIVAL ORCHESTRA

Haydn & Mahler

Friday, July 26 at 7 PM

Saturday, July 27 at 6 PM

Walk Festival Hall

Sir Donald Runnicles, conductor

Haydn (1732–1809)	Symphony No. 88 in G Major Adagio — Allegro Largo Menuetto: Allegretto Allegro con spirito	23'
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INTERMISSION

Mahler (1860–1911)	Symphony No. 5 in C-sharp minor Part I <i>Trauermarsch</i> <i>Stürmisch bewegt</i> Part II <i>Scherzo: Kräftig, nicht zu schnell</i> Part III Adagietto Rondo-Finale	68'
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Franz Joseph Haydn

Symphony No. 88 in G Major

AT A GLANCE

Born: 1732

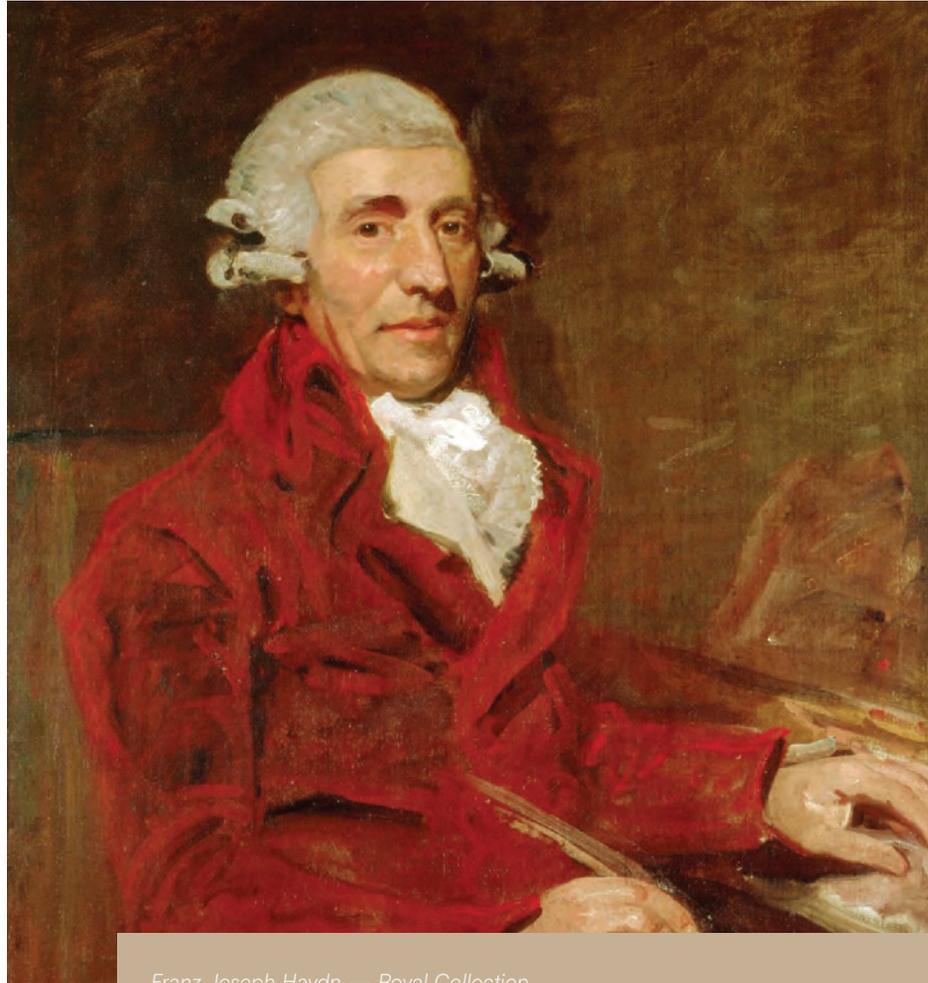
Died: 1809

Date of Composition: 1787

Instrumentation: Symphony No. 88 in G Major is scored for flute, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.

It was Joseph Haydn's karma to come of age as the Baroque style was morphing into the Viennese Classical. With that came a bevy of innovative genres that suited the new era's more public and populist listeners. Symphony replaced concerto grosso and string quartet replaced trio sonata. Haydn was perfectly situated to get in on the ground floor of such exciting developments, and in the process became, if not the actual *inventor* of the symphony, at least its patron saint.

Newcomers to Haydn's symphonies might be overwhelmed by their abundance; they number well over 100. Fortunately, some fall into handy groups, such as the six written for a lavish Paris commission (numbers 82–87) and the final set of 12 stemming from Haydn's London visits in the 1790s (numbers 93–104). Between those we find numbers 88 through 92, often overlooked amidst their better-known brethren. (Because they are situated between the "Paris" and "London" groups, one



Franz Joseph Haydn — Royal Collection

might dub them the "English Channel" Symphonies.)

Symphony No. 88 in G Major, commissioned by violinist-turned-promoter Johann Tost, stands high amongst Haydn's finest symphonic achievements. Here we have Haydn's sophisticated craftsmanship at its fullest evolution, in a downright breathtaking display of

compositional legerdemain combined with forthright expressivity and honest cordiality. Joseph Haydn was amongst the least neurotic of the great composers, and his music is always good for what ails you.

But that doesn't make it insipid. There's an innate muscularity and robust physicality to Haydn's best work, as Symphony No. 88

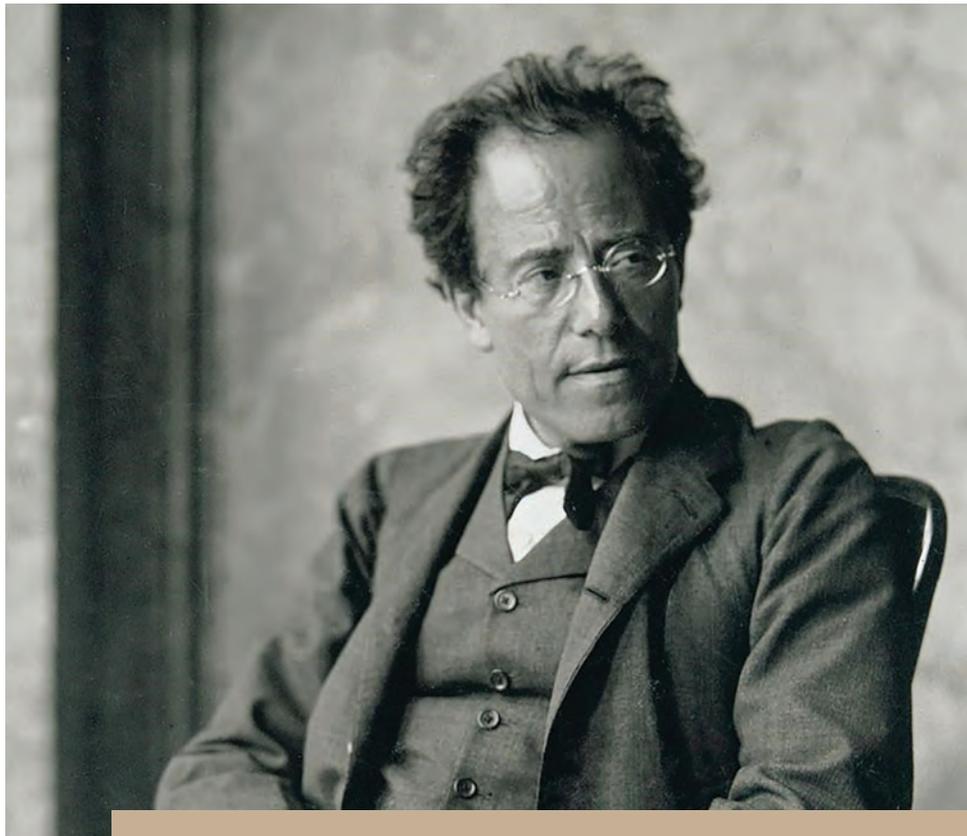
Symphony No. 88 in G Major

continued

handily demonstrates. The first movement opens with a slow introduction, then launches into a sonata-form Allegro that spins more or less everything out of its opening figure—a practice that Haydn shares with Beethoven and, perhaps most significantly, Brahms, who said of Haydn’s Largo slow movement that “I want my Ninth Symphony to sound like this.” A lyrical and leisurely contrast to the first movement’s taut energy, that Largo gifts its listeners with solos from both oboe and cello in addition to its exquisite primary melody.

Haydn’s minuets tend towards the rustic, nowhere more than here. Of particular interest is its central trio with its underlying bagpipe-like drones and aura of countrified coziness, not to mention gentle satire as our town pipers appear to lose count there for a bit.

Then comes the concluding Allegro con spirito, a downright flabbergasting display of technical virtuosity as Haydn fashions an extended rondo without the usual thematic contrasts; instead, he spins the whole thing out of a single melodic idea in borderline moto perpetuo rhythm. (Calling all teachers: be advised that choosing this movement for an introductory lesson on rondo form may lead to pedagogical Waterloo.)



Gustav Mahler — Moritz Nähr

Gustav Mahler Symphony No. 5 in C-sharp minor

AT A GLANCE

Born: 1860

Died: 1911

Date of Composition: 1901-1902

Instrumentation: Symphony No. 5 in C-sharp minor is scored for 4 flutes (all doubling piccolo), 3 oboes, (3rd doubling English horn), 3 clarinets, (3rd doubling bass clarinet), 3 bassoons, (3rd doubling contrabassoon), 6 horns, 4 trumpets, 3 trombones, tuba, timpani, percussion, harp and strings.

Gustav Mahler entered a period of intense personal transformation starting in 1901. The initial catalyst was likely his near death from a severe intestinal hemorrhage on February 24 of that year. Countering the lonely anguish of facing his potential demise was the warmth and promise of his engagement to the beautiful and gifted Alma Schindler; they would be married on March 9, 1902 with two daughters soon to follow. Given Mahler’s propensity for reflecting his inner life in his compositions, it’s reasonable to

connect the personal upheavals of this period with the vast emotional scope of his Symphony No. 5 in C-sharp minor, completed in 1902 but not performed until two years later.

In the Fifth Symphony Mahler dispensed with his practice of incorporating his *lieder* into his symphonies. All but the First Symphony include vocal passages, while the First features an instrumental take on “Die zwei blauen Augen von meinen Schatz” from *Lieder eines fahrenden Gesellen*. Now in the Fifth Symphony he would avoid sung text, focus on exclusively instrumental writing and trust his listeners to draw their own inferences without verbal clues.

Which isn’t to say that the Fifth is without programmatic aspects. For Mahler, like most late Romantics, extra-musical associations were bedrock elements of everyday musicianship, indispensable and pervasive. Intimations of death thread through this symphony, much as they do in much of Mahler’s work. For Mahler, mortality was an *idée fixe*, excessive even in the context of the literary “death cult” so pervasive in turn-of-the-century Vienna. It likely stemmed from his own experiences: half of his siblings died before the age of three, three more died young, and his own daughter Maria died at the age of five. Thus the many dirges in Mahler’s symphonies, not to mention in song cycles such as *Kindertotenlieder*; *Das Knaben Wunderhorn*; his settings of Rückert poems and even his first major work, *Das klagende Lied*, which concerns fratricide. But

although Mahler exhibited a pervasive fear of death, he also found it subtly attractive. “I will die, in order to live,” Mahler stated in a line he added to Klopstock’s poem in the Second Symphony’s finale. Of his 1901 hemorrhage, he wrote that “while I was hovering on the border between life and death, I wondered whether it would not be better to have done with it at once, since everyone must come to that in the end.”

Nostalgia also informs the Fifth, particularly an ache for a past that may not have actually existed. This idealized place of happy peasants dancing *ländlers* on the sunlit village green may well have been drawn from Mahler’s memories of his childhood, some blissful and others anguished. “Composing is like playing with bricks, continually making new buildings from the same old stones,” he wrote in 1899 to confidant Natalie Bauer-Lechner. “But the stones have lain there since one’s youth, which is the only time for gathering and hoarding them.” Those memories are often cited as fueling at least some of the discontinuities that are so common in Mahler’s music. Biographer Henri-Louis de La Grange described Mahler’s works as being filled with intrusions, some of which might be quotations of music that Mahler heard in his youth. There is a substantial amount of autobiography in Mahler’s compositions, far more than is encountered in most composers. Mahler himself encouraged such thinking, as when he wrote to Bauer-Lechner in 1893 that “my two symphonies contain the inner aspect of my whole life... to

understand these works properly would be to see my life transparently revealed in them.”

Nevertheless, in the Fifth Mahler sought a relatively abstract approach to composition, in which the working out of ideas provides the underlying logic from which all else springs. Mahler was, after all, one of the great conductors of history, an expert on all matters orchestral. He was deeply familiar with the works of his symphonic predecessors such as Beethoven, whose Fifth Symphony must have been on Mahler’s mind at least to some extent in writing his own Fifth. (It can’t be a coincidence that the opening figure of the Mahler Fifth closely resembles Beethoven’s four-note “fate” motif, nor that both symphonies follow a trajectory that begins in darkness and ends in light.)

The Mahler Fifth is a gigantic symphony, laid out in three fundamental parts that encompass five separate movements. Part 1 consists of both first and second movements, starting with a *Trauermarsch*, or funeral march. Mahler’s performance indication is downright incisive, telegraphic directives closed by periods: “With measured pace. Strict. Like a cortège.” That measured pace is not maintained throughout, however, but is broken by a powerful passage of shattering violence before resuming the steady tread of the opening. In keeping with the symphony’s roots in abstract music, the movement is structured in a blend of rondo and classic sonata-allegro form.

Mahler described the second movement (“Violently agitated.

July 26 & 27

PROGRAM NOTES

Symphony No. 5 in C-sharp minor

continued

With great vehemence”) as the true opening of the symphony, with the previous material serving as an extended introduction. Violence, strife and storm prevail; the mood never quite settles, although the first movement’s funeral march recurs several times. *Nota bene*: a broad chorale melody arises in the brass towards the end of the movement; it will feature strongly in the symphony’s lustrous final moments.

Part 2 consists of a single movement, an extensive Scherzo of breathtaking optimism and joy. Mahler referred to it as “mankind in the full brightness of day, at the zenith of life.” Described as “perhaps the most Austrian of all Mahler’s movements,” it avoids any hint of parody, caricature or exaggeration.

Part 3 opens with the Adagietto, easily the most familiar movement amongst Mahler’s symphonies. Scored for a stripped-down ensemble of strings and harp, it has stepped out of the symphony to serve in various guises, including as Leonard Bernstein’s memorial to President John F. Kennedy. Dutch conductor Willem Mengelberg was convinced that it was Mahler’s “declaration of love for Alma! Instead of a letter, he sent her this manuscript without further explanation. She understood and wrote back that he should come!!! Both have told me this!” (Vintage Mengelbergian bombast, especially all those exclamation points.)

The fifth movement follows the Adagietto without pause. Bearing the straightforward marking of allegro, it brims with cheerful optimism and high spirits. Even Mahler’s choice of key reflects that happy demeanor; D Major elicits an overall bright sound from orchestral instruments and is commonly encountered in upbeat, positive compositions. Consider the joyous Second Symphonies of both Brahms and Beethoven, Haydn’s radiant final “London” Symphony, and Mozart’s propulsive “Paris” and “Haffner” Symphonies—D Major all. The thematic materials are mostly sturdy, stepwise tunes that stride along in brisk cut time. Thus the epic drama of the Mahler Fifth culminates in resplendent music that radiates a healthy robustness, assertive without being overbearing, a young man’s joy in his vigor and the limitless possibilities of his future.

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week 6

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violinist

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Wednesday, July 31 at 7 PM
Walk Festival Hall

J.S. Bach **Partita No. 2 in D minor, BWV 1004** 13'
(1685–1750) V. Ciaccona

Jennifer Koh, violin

W.A. Mozart **Quintet in E-flat Major for Piano and Winds, K. 452** 25'
(1756–1791) Largo — Allegro moderato
Larghetto
Allegretto

Zachary Boeding, oboe
Gregory Raden, clarinet
Ivy Ringel, bassoon
Gail Williams, horn
Julie Coucheron, piano

Shostakovich **String Quartet No. 7 in F-sharp minor, Op. 108** 13'
(1906–1975) Allegretto
Lento
Allegro — Allegretto

Marta Krechkovsky, violin
Yi Zhao, violin
Allyson Goodman, viola
Daniel Laufer, cello

INTERMISSION

Dvořák **Piano Quintet No. 2 in A Major, Op. 81** 40'
(1841–1904) Allegro ma non tanto
Dumka: Andante con moto
Scherzo (Furiant): Molto vivace
Finale: Allegro

Boson Mo, violin
Amy Semes, violin
Maria Semes, viola
Theodore Harvey, cello
Julie Coucheron, piano

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GATEWAY SERIES

Béla Fleck and Abigail Washburn

Thursday, August 1 at 7 PM
Walk Festival Hall

Program to be Announced from Stage

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Béla Fleck and Abigail Washburn Banjo

Béla Fleck and Abigail Washburn met at a square dance and began playing music together a dozen years ago, beginning with the Sparrow Quartet. They married shortly thereafter and became parents to a cute little tot. They've been touring the globe as a duo for years, almost nonstop but for each other's performances with various other musical iterations: Fleck with the likes of Béla Fleck and the Flecktones, Chick Corea and Chris Thile, among many others, and Washburn with Wu Fei (a master of the ancient 21-string Chinese zither), The Wu-Force and Uncle Earl.

Their latest collaborative album, *Echo in the Valley*, reflects relevant issues while simultaneously connecting us to our past through wild re-imaginings of traditional pieces. New original tunes range from "Over the Divide," a song inspired by Hans Breuer, who worked to ferry Syrian refugees to safety, to "Blooming Rose," inspired by Native American voices and lamenting a continual distancing from nature,

and "Don't Let It Bring You Down" is an emphatic mantra for hard times.

As the story goes, Béla Fleck was struck by the sound of Mr. Earl Scruggs' banjo when hearing *The Beverly Hillbillies* theme song. He got hold of a banjo, took his musical namesakes (Béla for Bartók, Anton for Webern, Leos for Janáček) to heart, and has since continuously broken new musical ground with his instrument. Fleck has the distinction of being nominated in more categories than any other instrumentalist in GRAMMY® history, and has brought his banjo through scorching hot newgrass, traditional bluegrass, otherworldly funk, modern jazz, African originals, transatlantic Celtic and classical realms, with two self-composed banjo concertos to his name ("The Impostor" and "Juno Concerto"), with a third one in the works.

Abigail Washburn was similarly jolted into life as a banjoist, but for her it was hearing Doc Watson perform "Shady Grove."

"I was proud to discover that I came from a country where you can hear that ancient sound—from Africa, from Scotland, from Ireland—all mixed up in this beautiful new sound, with those ancient tones in it," Washburn reflects. "The ancient sounds of our culture remind us who we are, and in them, we see a constellation of who we are becoming."

Washburn has imbued this philosophy in all aspects of her work, from the string band Uncle Earl to her acclaimed solo albums, *Song of the Traveling Daughter* and *City of Refuge*, and her semi-autobiographical theatrical work, *Post-American Girl*, as well as in her musical ambassadorship with China, a country with which she has a long, profound history. Washburn is deftly following in the footsteps of the founding mothers of folk, and has become a prominent voice of old-time in our time while bringing to light those ancient sounds of American and Asian cultures in new and exciting ways.

www.belafleck.com

www.abigailwashburn.com

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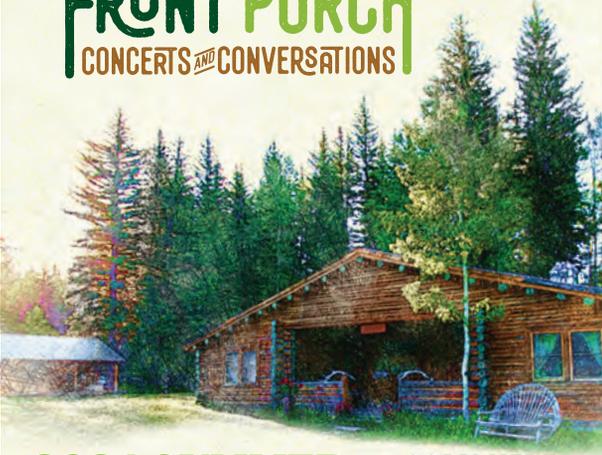
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Alberto Ginastera

Malambo from *Estancia: Four Dances, Op. 8a*

AT A GLANCE

Born: 1916

Died: 1983

Date of Composition: 1943

Instrumentation: *Malambo* is scored for piccolo, flute (doubling piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, timpani, percussion, piano and strings.

“Whenever I have crossed the pampas or have lived in it for a time,” wrote Alberto Ginastera, “my spirit felt itself inundated by changing impressions, now joyful, now melancholy, some full of euphoria and others replete with a profound tranquility.” As a young Argentinian composer, Ginastera was immersed in the kaleidoscopic variety of music emanating from his native country. He was able to cultivate his gifts by study in the United States with Aaron Copland, who saw in Ginastera a potential musical spokesman for the national music of Argentina.

Which he duly became. In 1941 Ginastera received a commission from Lincoln Kirstein’s American Ballet Caravan for a work that included both spoken and sung elements. *Estancia* was the result, a ballet based on the lives of cowboys (*gauchos*) on the cattle ranches (*estancias*) of Argentina. Although the ballet itself was not staged until 1952, Ginastera lost no time in fashioning a suite of four dances that received its premiere in 1943.



Alberto Ginastera — Wikipedia

The glittering athleticism of the *Estancia* Suite established Ginastera on the world stage as a powerful voice for Argentine, and indeed South American, music. The suite’s final dance is a *malambo*, typically danced by

the *gauchos* as a competitive male ritual. Definitely not stuff for the timid. Neither is Ginastera’s rowdy foot-stomper, three and a half minutes of uninhibited sizzle, sparkle and spectacle.

Missy Mazzoli Violin Concerto, “Procession”

AT A GLANCE

Born: 1980

Date of Composition: 2021

Instrumentation: Violin Concerto, “Procession,” is scored for 2 flutes (2nd doubling piccolo), 2 oboes, 2 clarinets (2nd doubling bass clarinet), 2 bassoons (2nd doubling contrabassoon), 4 horns, 2 trumpets, 2 trombones, tuba, percussion, harp, strings and solo violin.

We tend to think of a composer’s career as proceeding along a fairly straight line. Composer studies at school X with teacher Y; composer builds reputation slowly piece by piece; composer becomes established, maybe winds up teaching composition in a major school of music. But that’s not the case with many of today’s composers, who in a fragmented and rapidly evolving profession must virtually invent their own careers from the ground up.

Missy Mazzoli’s career has been no line but an intricate webbing that originates from her encompassing interests in, well, just about everything. Some of that is intrinsic to her own nature, some of it is due to the requirements of today’s profession, and some of it relates to the challenge of being a female composer in a field that even after all this time remains mostly male. That’s not to say there hasn’t been progress; there most definitely has. Nonetheless, a look at the composition departments of our major conservatories reveals that

women are but a modest presence, either on the faculty or amongst the students.

Mazzoli is not one to refrain from action. Honoring the powerful influence of composer Meredith Monk, she and her colleague Ellen Reid founded the Luna Composition Lab to mentor young female composers. Their strategy is working. That is only one element of a much larger collage; Missy Mazzoli is a composer, keyboardist, educator, advocate and more, including having

trained as a death doula in order to help people through that most critical of life’s transitions.

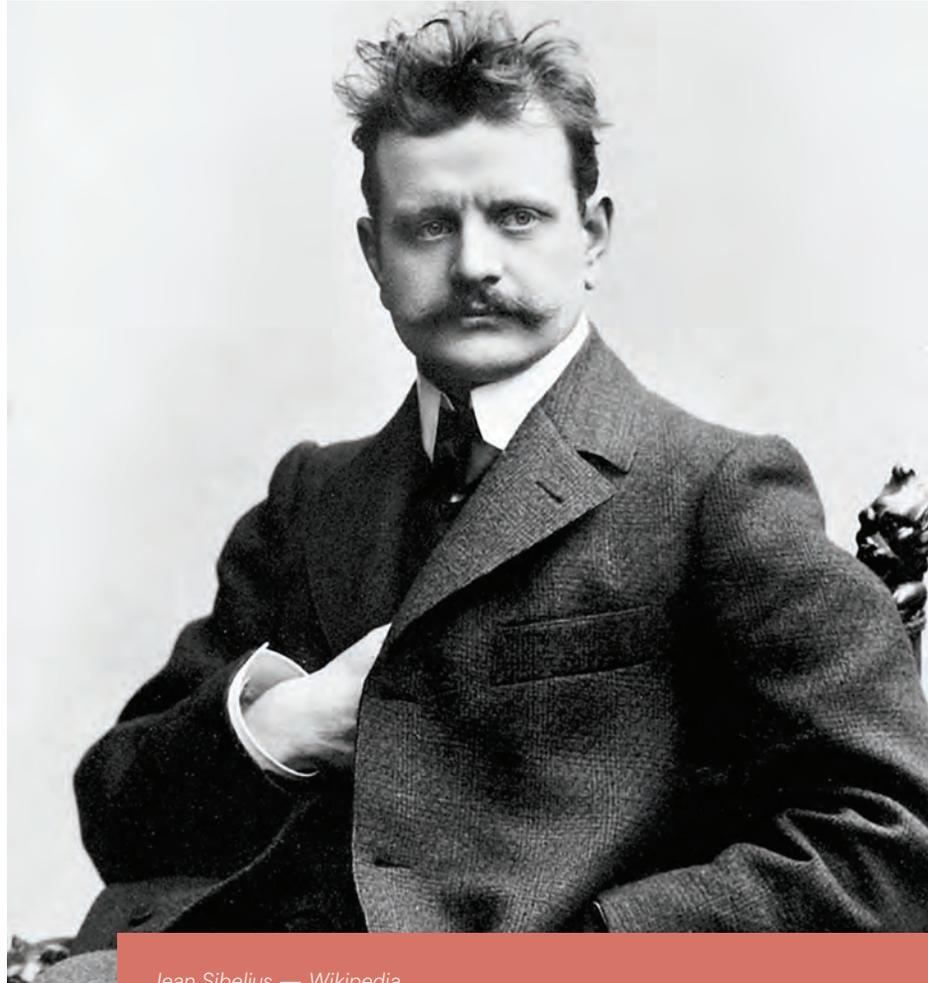
Her Violin Concerto, “Procession,” dates from the years of the pandemic, when Mazzoli, like all of us, was in seclusion. Unlike all of us, she was on a Swedish island, contemplating the mysteries of healing and the casting-off of evil spirits. The concerto is in five movements, each a meditation on healing spells. She tells us about each movement:



Missy Mazzoli — Marylene May

- *Procession in a Spiral* references medieval penitential processions.
- *St. Vitus* is an homage to the patron saint of dancing, who could reportedly cast out evil spirits.
- *O My Soul* is a twisted reworking of the hymn of the same name.
- *Bone to Bone, Blood to Blood* derives its name from the 9th-century Merseburg Charm, a spell meant to cure broken limbs.
- *Procession Ascending* is the finale, in which the soloist straightens out the spiral of the first section and leads the orchestra straight into the sky.

Mazzoli wrote the work for violinist Jennifer Koh, who gave the world premiere with Gemma New conducting the National Symphony Orchestra on February 3, 2022.



Jean Sibelius — Wikipedia

Jean Sibelius

Symphony No. 2 in D Major, Op. 43

AT A GLANCE

Born: 1865

Died: 1957

Date of Composition: 1902

Instrumentation: Symphony No. 2 in D Major is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timpani and strings.

In approaching Sibelius' Symphony No. 2 in D Major, Op. 43, it's best to put aside mental images of Sibelius the Finnish Cultural Monument, that stone-like bald head of icily elegant demeanor. At the turn of the 20th century Jean Sibelius was a skinny redhead with volcanic talent, glittering intelligence and an almost total lack of self-restraint or common sense. He drank, he smoked, he

Symphony No. 2 in D Major, Op. 43

continued

caroused, he borrowed. He seems to have been something of a born party animal. In 1891 his mother, fed up with a lack of letters from her ditzzy son in Vienna and fearing the worst, sent him a questionnaire containing a systematic cross-examination concerning his associates, his habits and his diet. Jean, to his credit, dutifully returned it filled out (more or less) honestly. Although by 1900 he was an established composer, husband and father, his old habits yet persisted—particularly boozing it up at every opportunity.

In June 1900 Sibelius received a letter from Baron Axel Carpelan, an arts patron with a knack for fundraising: “It is time you travelled. You will spend the late autumn and winter in Italy, a land where one can learn about cantabile, proportion and harmony, the plastic arts and the symmetry of lines, where everything is beautiful—even that which is ugly. After all, recall what Italy meant to the development of Tchaikovsky and to Richard Strauss.” Having taken Carpelan up on his offer to cover the finances, by the late winter of 1901 Sibelius and his family were living in a villa on the Bay of Genoa. It’s there that he began working on what would become the Second Symphony.

Gestation was not easy. “I have been in the throes of a bitter struggle with this symphony,” Sibelius wrote Carpelan. “Now the picture is clearer, and I am proceeding under full sail.” After

a series of revisions the new symphony was finally ready for its premiere, which duly took place on March 8, 1902 in Helsinki to enthusiastic acclaim. Exposure beyond Finland followed—Berlin, Stockholm and Boston all heard the work early on, and most listeners loved it. But not everybody. American critic-composer Virgil Thomson condemned it as “vulgar, self-indulgent and provincial beyond all description.” (Odd comment, that, coming from one of America’s most decidedly provincial composers.)

Thomson’s was the minority report. Nowadays the Sibelius Second belongs firmly at the core of the late Romantic symphonic repertory, nestled securely alongside its companions by Tchaikovsky, Rachmaninoff, Elgar and Mahler. Apropos that last, there’s a story about Sibelius and Mahler meeting, during which time they shared their philosophies of symphonic writing. For Mahler, the symphony needed to embrace all of life’s experiences. Sibelius, on the other hand, viewed it as an “exercise in profound logic.” That sounds convincing enough, but for many people the idea of “profound logic” doesn’t make a lot of sense when applied to music. What, precisely, could be “logical” about creating a piece of music?

The answer lies crafting the materials of a composition out of a few seed ideas that are then cultivated so as to grow and develop. The “logic” resides in that development, that mining of an idea for its potentialities. But such transformation needn’t be thought of as esoteric or difficult to follow. Brahms, a fellow

“logical” composer, always made his argument clear: if a Brahms work states something baldly at its beginning, that something is almost certainly the main idea that’s to be explored. The opening of the Brahms Fourth Symphony provides a textbook example, as its falling third is quickly revealed to be the source of much that follows. (Leonard Bernstein once demonstrated that to an audience of children, and they seemed to follow the process just fine.)

As in Brahms, thus in the Sibelius Second, which opens with three notes, rising in step, carving out the interval of a third: F sharp-G-A. That’s the seed. It grows in a multiplicity of ways, such as when it flips itself over and becomes F sharp-E-D, the primary theme of the first movement. It appears in guises both obvious and subtle throughout the symphony, such as when it forms part of a luxuriant transitional theme in the first movement. Best of all, that stepwise three-note motion becomes the noble theme of the last movement: D-E-F sharp, the first movement’s primary theme flipped upside down.

Finally, in the very closing moments of the symphony, that three-note idea acquires a *fourth* note: D-E-F sharp-G, which in context seems an almost earthshattering culmination of everything that has come before. The Sibelius Second is expansive; its magisterial first movement is followed by an enigmatic slow movement, then a glittering scherzo leads into a grand finale of sweeping majesty. Its horizons are vast, but within all that rhapsodic opulence there is indeed a core of profound logic.

We should keep in mind that in 1902 Finns were still Czarist subjects, consigned to the Duchy of Finland and positively seething with resentment over their subjugation. Thus we can hear the Sibelius Second as a fervent statement of resistance—much as many heard it back in the day, and as is likely to resonate strongly for today’s listeners vis à vis Ukraine. But we can also bask in the symphony’s late Romantic sweep, its epic conception and meticulous craftsmanship that binds the four movements into a single compelling arc. Happily, we needn’t choose one approach over the other; we can hold both. The Sibelius Second is a symphony of both heart and mind, dedicating superb craft to

the service of passion, affirmation and ultimate triumph.

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Jennifer Koh

Violin

Recognized for intense, commanding performances, delivered with dazzling virtuosity and technical assurance, violinist Jennifer Koh is a forward-thinking artist dedicated to exploring a broad and eclectic repertoire, while promoting equity and inclusivity in classical music. She has expanded the contemporary violin repertoire through a wide range of commissioning projects and has premiered more than 100 works written especially for her. Her quest for the new and unusual, sense of endless curiosity and ability to lead and inspire a host of multidisciplinary collaborators, truly set her apart.

Koh's critically acclaimed series include *Alone Together*, *Bach and Beyond*, *Bridge to Beethoven*, *Limitless*, *Shared Madness* and *The New American Concerto*. This season, Koh continues The New American Concerto series, an ongoing, multi-season commissioning project that explores the form of the violin concerto and its potential for artistic

engagement with contemporary societal concerns and issues through commissions from a diverse collective of composers. This season, Koh continues to perform Missy Mazzoli's Violin Concerto, "Procession," with the Philadelphia Orchestra led by Marin Alsop; Philharmonia Orchestra led by Santtu-Matias Rouvali; the Lahti Symphony conducted by Dalia Stasevska and the Kansas City Symphony conducted by Teddy Abrams. Additional New American Concerto commissions include Tyshawn Sorey's *For Marcos Balter*, premiered with the Detroit Symphony Orchestra in 2020; Courtney Bryan's *Syzygy*, premiered with the Chicago Sinfonietta in 2020; Lisa Bielawa's *Sanctuary*, premiered with the Orlando Philharmonic in 2019 and given its New York premiere with the American Composers Orchestra at Carnegie Hall in 2021; Christopher Cerrone's *Breaks and Breaks*, premiered with the Detroit Symphony Orchestra in 2018; and Vijay Iyer's *Trouble* premiered at the 2017 Ojai Music Festival.

This season, as part of BAM's Next Wave Festival, Koh performs the New York premiere of *Everything Rises*, an original, evening-length staged musical work co-created with bass-baritone Davóne Tines. The work is a collective exploration of family history—telling the stories of Koh's mother, Gertrude Soonja Lee Koh, a refugee from North Korea during the Korean War, and Tines' grandmother, Alma Lee Gibbs Tines, who holds vivid memories of anti-Black discrimination and violence dating back many years. These experiences—of the artists and their families—are both the inspiration for and subject matter of this project. Developed over multiple years by an all-BIPOC creative team including composer Ken Ueno and director Alexander Gedeon, the project powerfully reclaims Koh and Tines' narratives about who they are and how they got to where they are now.

Koh's GRAMMY® Award-winning *Alone Together*—launched in 2020 as a commissioning project and virtual performance series—was developed in response to the coronavirus pandemic and the financial hardship it placed on many in the arts community. The project brought composers together in support of the many freelancers among them—with the more established composers each donating a new micro-work for solo violin, while also recommending a fellow freelance composer to write their own solo violin micro-work on paid commission

from Koh's artist-driven nonprofit ARCO Collaborative. In 2021, Cedille Records released an album of Koh's *Alone Together*, featuring 39 world-premiere recordings, including works by Du Yun, George Lewis, Tania León, Andrew Norman, Missy Mazzoli, Ellen Reid, Vijay Iyer, Nina C. Young and Angélica Negrón, and the recording won the GRAMMY Award in the Best Classical Instrumental Solo category. Koh performs works from *Alone Together* this season in New York as part of the Death of Classical series in collaboration with Concert Artists Guild, at Crystal Bridges Museum in Arkansas, and in a recital in New Orleans.

Koh regularly performs a broad range of concertos that reflect the breadth of her musical interests from traditional to contemporary. This season she made her Boston Symphony Orchestra debut performing Bernstein's *Serenade*, conducted by Andris Nelsons. She also performed Tchaikovsky's Violin Concerto with the Richmond and Wichita Falls symphony orchestras, and Vijay Iyer's Violin Concerto, "Trouble," part of her The New American Concerto series, at the Big Ears Festival in Knoxville, Tennessee. Past orchestral appearances have included performances of such traditional repertoire as Bach's Violin Concerto with Orpheus Chamber Orchestra; Dvořák's Violin Concerto with the Pittsburgh Symphony led by Manfred Honeck and RAI National Symphony with James Conlon; Mozart's Violin Concerto No. 1 with the Los Angeles Philharmonic led by Bramwell Tovey and St. Louis Symphony led by Nicholas McGegan; Tchaikovsky's Violin Concerto with the Munich Philharmonic led by Lorin Maazel; and Vivaldi's *The Four Seasons* with the Detroit Symphony led by Nicholas McGegan.

Koh is active not only in the concert hall and recording studio, but also as a lecturer and teacher. She has been on faculty at the Mannes School of Music since 2018 and has held residencies at Brown, Cornell, Duke and Tulane Universities, as well as at the Curtis Institute of Music, Oberlin Conservatory and College, and University of California, Santa Barbara. She was the keynote speaker for the Royal College of Music's 2020 "Orchestrating Isolation" conference and the League of American Orchestras' 2018 annual conference.

She is the Founder and Artistic Director of ARCO Collaborative, an artist-driven nonprofit that advocates

for inclusivity in classical music. Established in 2014, ARCO Collaborative commissions, develops and produces new musical works that highlight artists of color and women composers in collaborations that bring forth stories previously unheard in Western art forms. She is also a member of Composers Now's Distinguished Mentors Council and the board of the League of American Orchestras.

Born in Chicago of Korean parents, Koh began playing the violin by chance, choosing the instrument in a Suzuki-method program only because spaces for cello and piano had been filled. She made her debut with the Chicago Symphony Orchestra at age 11. She was Musical America's 2016 Instrumentalist of the Year and has also been recently recognized as a Virtuoso Award honoree by Concert Artists Guild in 2020 and "A Force of Nature" by the American Composers Orchestra in 2019. She performed for former First Lady of the United States Michelle Obama and former First Lady of South Korea Kim Yoon-ok in 2011. She was a top prize winner at Moscow's International Tchaikovsky Competition, winner of the Concert Artists Guild Competition, and a recipient of an Avery Fisher Career Grant. She has a Bachelor of Arts degree in English Literature from Oberlin College and studied at the Curtis Institute, where she worked extensively with Jaime Laredo and Felix Galimir.

www.jenniferkoh.com

Photo: Veikko Kähkönen



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 and Artistic Director to the International Sibelius Festival, Stasevska also holds the post of Principal Guest Conductor of BBC Symphony Orchestra. She has made several appearances at the BBC Proms, including the First Night of the Proms in 2023.

In 2023-24, Stasevska guest conducted The Cleveland Orchestra, Pittsburgh Symphony Orchestra, Danish National Symphony Orchestra, hr-Sinfonieorchester, Deutsches Symphonie-Orchester Berlin, Cincinnati Symphony Orchestra, Seattle Symphony Orchestra, Berner Symphonie-Orchester, Sydney Symphony Orchestra and West Australian Symphony Orchestra.

Recent engagements have included orchestras such as New York Philharmonic, Los Angeles Philharmonic,

Chicago Symphony Orchestra, Cincinnati Symphony Orchestra, San Francisco Symphony, Toronto Symphony Orchestra, The Philadelphia Orchestra, Minnesota Orchestra, the National Symphony Orchestra and Netherlands Radio Philharmonic Orchestra at the Concertgebouw Hall, Amsterdam.

Last season with BBC Symphony Orchestra, she embarked on a six-concert tour to Japan with soloists Sol Gabetta, Nicola Benedetti and Roderick Williams. In spring 2024, Stasevska and BBC Symphony Orchestra collaborated on a Total Immersion project focusing on Missy Mazzoli. Performing works of living composers is a core part of Stasevska's programming, and with Lahti Symphony Orchestra, they presented works by Andrew Norman, Thomas Adès, Helen Grime, Kaija Saariaho and Outi Tarkiainen, to name a few.

A passionate opera conductor, 2023 saw Stasevska's highly successful debut at the Glyndebourne Opera Festival with a revival of the iconic Peter Hall production of Britten's *A Midsummer Night's Dream*. In previous seasons, she returned to Finnish National Opera and Ballet to conduct a double bill

of Poulenc's *La voix humaine* and Weill's *Songs* with Karita Mattila, and to Norske Opera to conduct *Madama Butterfly* and *Lucia di Lammermoor*. Other productions include *Don Giovanni* with Kungliga Operan Stockholm directed by Ole Anders Tandberg, *Cunning Little Vixen* with Finnish National Opera and Sebastian Fagerlund's *Höstsonaten* at the 2018 Baltic Sea Festival in Stockholm, featuring Anne Sofie von Otter.

Her debut solo album *Dalia's Mixtape* with BBC Symphony Orchestra, released in Spring 2024 on Platoon, features 10 tracks of some of the freshest sounds in contemporary music. Released one month at a time, the project includes music by genre-bending composers such as Anna Meredith, Caroline Shaw, Andrea Tarrodi, Noriko Koide, Judith Weir and others. In June 2023 together with Lahti Symphony Orchestra and pianist Olli Mustonen, she released piano concerti by Rautavaara and Martinů on BIS.

Stasevska originally studied as a violinist and composer at the Tampere Conservatoire and

subsequently violin, viola and conducting at the Sibelius Academy. As a conductor, her teachers include Jorma Panula and Leif Segerstam. In December 2018, she had the honor of conducting the Royal Stockholm Philharmonic Orchestra at the Nobel Prize Ceremony in Stockholm. She was awarded the Royal Philharmonic Society's Conductor Award in 2020, Alfred Kordelin Prize in 2022 and *BBC Music Magazine's* Personality of the Year award in 2023.

Stasevska was bestowed the Order of Princess Olga of the III degree by President Volodymyr Zelenskyy in October 2020 for her significant personal contribution to the development of international cooperation, strengthening the prestige of Ukraine internationally and popularization of its historical and cultural heritage. Since February 2022, she has actively been supporting Ukraine by raising donations to buy supplies and, on a number of occasions, delivering them herself.

www.daliastasevska.com



Photo: Cody Downard

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Photo: Marylene May



Missy Mazzoli

Composer

Recently deemed “one of the more consistently inventive, surprising composers now working in New York” (*The New York Times*), “Brooklyn’s post-millennial Mozart” (*Time Out NY*), and praised for her “apocalyptic imagination” (Alex Ross, *The New Yorker*), Missy Mazzoli has had her music performed by the Kronos Quartet, LA Opera, Eighth Blackbird, the BBC Symphony, the Minnesota Orchestra, Scottish Opera and many others.

In 2018 she became, along with Jeanine Tesori, one of the first women to receive a main-stage commission from the Metropolitan Opera, and was nominated for a GRAMMY® award in the category of “Best Classical Composition.” She is currently the Mead Composer-in-Residence at the Chicago Symphony Orchestra, and from 2012–15 was Composer-in-Residence with Opera Philadelphia.

Her 2018 opera *Proving Up*, created with longtime collaborator librettist Royce Vavrek and based on a

short story by Karen Russell, is a surreal commentary on the American dream. It was commissioned and premiered by Washington National Opera, Opera Omaha and Miller Theatre, and was deemed “harrowing...a true opera for its time” by *The Washington Post*. Her 2016 opera *Breaking the Waves*, commissioned by Opera Philadelphia and Beth Morrison Projects, was called “one of the best 21st-century American operas yet” by *Opera News*. *Breaking the Waves* received its European premiere at the 2019 Edinburgh Festival; future performances are planned at LA Opera, Houston Grand Opera and the Adelaide Festival.

Her next opera, *The Listeners*, premiered in 2021 at the Norwegian National Opera and Opera Philadelphia. In 2016, Mazzoli and composer Ellen Reid founded Luna Lab, a mentorship program for young female composers created in partnership with the Kaufman Music Center. Her works are published by G. Schirmer.

www.missymazzoli.com

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 Whitney Sjogren

Cello**Daniel Laufer**

Jennifer Choi
 Gregory Clinton
 Krisanthi Desby
 Kari Jane Docter
 Judith Galecki
 Theodore Harvey
 Marcia Peck
 Julia Sengupta
 Dariusz Skoraczewski

Bass**Robin Kesselman**

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 Richard Barber
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 Fred Bretschger
 Corbin Johnston
 Brandon Mason
 Joseph McFadden
 David Williamson

Flute**Mercedes Smith**

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 Koren McCaffrey

Piccolo

Koren McCaffrey

Oboe**Zachary Boeding**

Bobby Nunes

Clarinet**Gregory Raden**

*Sponsored by Barbara &
 Stan Trachtenberg*
 Marci Gurnow

Bass Clarinet

Marci Gurnow

Bassoon**Ivy Ringel**

Sharon Kuster

Contrabassoon

Steven Braunstein

Horn**Gail Williams**

Shelby Nugent, asst.
 Adam Unsworth
 Nancy Goodearl
 Bob Lauver

Trumpet**L. Russell Campbell**

Charles Daval
 Jennifer Marotta

Trombone**Jonathan Randazzo**

Jay Evans

Bass Trombone

Jared Rodin

Tuba**JáTtik Clark****Timpani****Leonardo Soto****Percussion****Richard Brown*****Brian Prechtl**

John Kinzie
 Matthew Strauss
 Wiley Arnold Sykes

Harp**Allegra Lilly****Piano****Adelle Eslinger****Runnicles****Librarian****Robert Stiles**

*Names in bold indicate
 principal chair*

*All rosters subject to
 change*

**on leave*

week 7

FEATURING

cellist

Yo-Yo Ma

pianist

Anna Geniushene

conductor

Juraj Valčuha

**An Evening with
Yo-Yo Ma**

August 7 at 7 PM

**Festival Orchestra:
Bartók & Rachmaninoff**

August 9 at 7 PM

August 10 at 6 PM

**This week's concerts sponsored by
Barbara & Pat McCelvey**



SPECIAL EVENT

An Evening with Yo-Yo Ma: In Celebration of Walk Festival Hall's 50th Anniversary

Wednesday, August 7 at 7 PM
Walk Festival Hall

Sir Donald Runnicles, conductor

Yo-Yo Ma, cello

Humperdinck (1854-1921)	<i>Hänsel und Gretel: Prelude</i>	8'
Villa-Lobos (1887-1959)	<i>Bachianas brasileiras No. 1</i> <i>Introdução (Embolada)</i> <i>Prelúdio (Modinha)</i> <i>Fuga (Conversa)</i>	20'
Haydn (1732-1809)	Concerto for Cello in C Major Moderato Adagio Allegro molto	24'

Sponsors

Yo-Yo Ma sponsored by:

Ari Rifkin, in memory of Leonard Rifkin

Alisa & Philip Rogers

GTMF's Platinum Corporate Partner for this program is Pearls by Shari

Maestro Runnicles sponsored by Susan Jane & Nicholas J. Sutton

Music Director Initiatives sponsored by Peter Fenton & Kate Greer

Festival Orchestra sponsored by Marge Ordway

This week's concerts sponsored by Barbara & Pat McCelvey

FESTIVAL ORCHESTRA

Bartók & Rachmaninoff

Friday, August 9 at 7 PM

Saturday, August 10 at 6 PM

Walk Festival Hall

Juraj Valčuha, conductor

Anna Geniushene, piano

Melody Eötvös (b. 1984)	<i>Pyramidion (US Premiere)</i>	10'
Bartók (1881–1945)	<i>Suite from The Miraculous Mandarin</i>	20'
INTERMISSION		
Rachmaninoff (1873–1943)	Piano Concerto No. 2 in C minor, Op. 18 Moderato Adagio sostenuto Allegro scherzando	33'

Anna Geniushene appears by arrangement with the Cliburn.

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Guest Conductor Juraj Valčuha sponsored by Dr. and Mrs. Robert Halper

Program sponsored by Susan & Stephen Morriss

GTMF's Silver Business Partner for this program is Diehl Gallery

Melody Eötvös

Pyramidion

AT A GLANCE

Born: 1984

Date of Composition: 2022

Instrumentation: *Pyramidion* is scored for 3 flutes (1 doubling piccolo), 3 oboes (1 doubling English horn), 3 clarinets (1 doubling bass clarinet), 3 bassoons (1 doubling contrabassoon), 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion, piano, harp and strings.

“Ancient Egyptian relics have always fascinated me,” writes Melody Eötvös, “and I find them ruthlessly inspiring.” Described by composer Steven Mackey as a composer of ancient music—old pagan flavors, but new in mindset and expression—Australian composer Melody Eötvös found her inspiration for a short, seven-minute fanfare in an object known as a pyramidion, which is the small pyramid found atop a larger pyramid or obelisk. (There’s one at the top of the Washington Monument.)

A pyramidion is small but plays a critical role in the scheme of things: it is the capstone that “brings the entire pyramid to a point at the same angle and proportions as the main body,” says Eötvös. And in that statement comes the internal engine that drives her 2022 *Pyramidion*, written on a dual commission from the Sydney Symphony Orchestra and Grand Teton Music Festival. “The goal



Melody Eötvös — Photo by Grant Heger

of the composition is to portray a punchy, angular entity that feels unified through the repetition and development of the opening motif,” she explains.

Eötvös reaches far, wide and deep for her inspirations. Among those is Renaissance music, especially the works of John Dowland. Her Hungarian ancestry plays an important part, of course. Ancient music, literature, painting, sculpture, architecture: she “seeks the grain of sand in the oyster.” Nor does she restrict herself to aural influences. Everything is grist for the mill. “There is no doubt that audio is powerful when combined with the visual,” says

Eötvös in response to a question about music and the other senses. “I have been inspired by old masters and new video when composing... I do see music relating to the visual sense, and the senses of smell and taste. It’s a sensory partnership!”

But how much of that translates to the actual act of composition? Eötvös herself doesn’t always know. “When I’m writing a piece, it often ends up ‘writing itself,’ so when I manage to create a moment in a work, whether it’s powerful or triggers emotions, I typically don’t go back and analyse how I did it.”

August 9 & 10

PROGRAM NOTES

Béla Bartók

Suite from *The Miraculous Mandarin*

AT A GLANCE

Born: 1881

Died: 1945

Date of Composition: 1926

Instrumentation: Suite from *The Miraculous Mandarin* 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, harp, piano, celesta, organ and strings.

In the early 20th century ballet conjured up images of nutcrackers and swans and sleeping beauties, a place where everything was beautiful and true love always won out in the end. For many folks that's still the connotation.

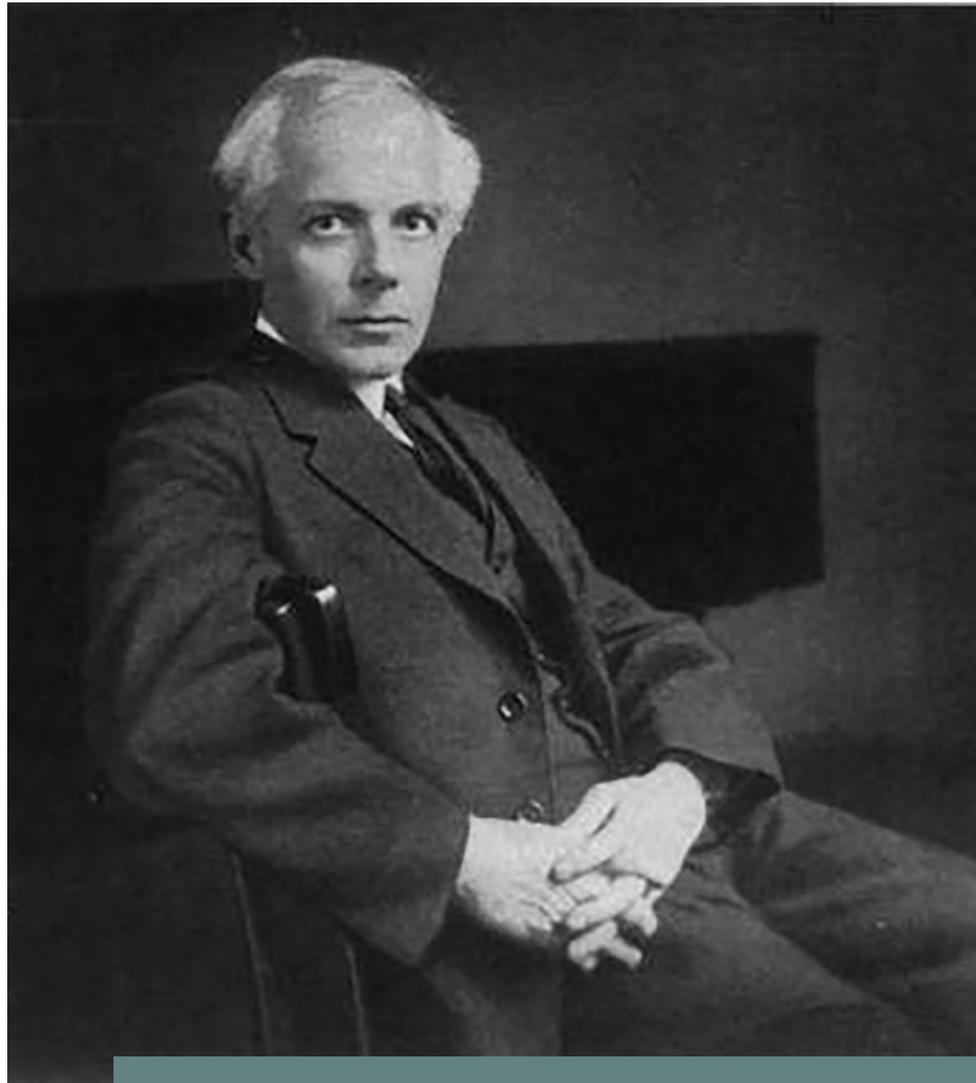
Then along came *The Miraculous Mandarin*, a gruesome creep show involving thugs and prostitutes and a torture-and-murder scene straight out of a midnight slasher movie. After its 1926 premiere in Cologne it was banned for its moral turpitude. (Imagine that ever happening to *Swan Lake*.) These days it is usually encountered as a sizzling orchestral suite that encompasses about two-thirds of Bartók's original score.

The frenzied opening music invokes an angst-filled modern city in which a trio of thugs use a young woman to entice potential robbery victims into their

apartment. After two unsuccessful attempts, a mysteriously poised wealthy Chinese man appears; he lusts for the woman, the thugs attack him, he resists and they proceed to torment him in a number of ways best not described. But he won't die. Eventually the young woman embraces him, and

with his longing fulfilled, he expires.

The suite tells the story up to the chase scene in which the wealthy man pursues the young woman, fortunately omitting the music from the more—ahem—lurid post-chase episodes.



Béla Bartók — Wikipedia

Sergei Rachmaninoff

Piano Concerto No. 2 in C minor, Op. 18

AT A GLANCE

Born: 1873

Died: 1943

Date of Composition: 1901

Instrumentation: Piano Concerto No. 2 in C minor is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, percussion, strings and solo piano.

Sergei Rachmaninoff was what show business types call a triple threat: composer, pianist and conductor all in one—and utterly first-rate in all three. But triple just might have been duple. His protean gifts notwithstanding, Rachmaninoff suffered mightily from lapses in self-confidence, particularly where composition was concerned. He might have jettisoned his compositional ambitions altogether after the 1897 premiere of his Symphony No. 1 in D minor, Op. 13. It was a debacle, as a shamefully incompetent performance under a reportedly drunken Alexander Glazunov had been followed by a communal lashing from Moscow critics. “If there were a Conservatory in Hell, and one of its students were to compose a symphony...” began one particularly venomous review.

Three years of compositional paralysis followed. Posterity owes a heartfelt shout-out to physician Nikolai Dahl, who treated Rachmaninoff with daily hypnotherapy for three months

and got him back on his compositional feet. At least that’s the standard story. According to the testimony of some who were there at the time, it may not have been Dr. Dahl’s fine hypnotherapy that did the trick so much as it was Dr. Dahl’s fine, comely young daughter. Whatever the actual

impetus, Piano Concerto No. 2 in C minor, Op. 18, completed in 1900, was the happy result. For once, life imitated a grade-B movie as Rachmaninoff arose from his depression with a massive hit that has remained deeply popular from the get-go, even in the face of several



Sergei Rachmaninoff

Piano Concerto No. 2 in C minor, Op. 18

continued

Hollywood co-opts that might have flattened a lesser composition. As the last word in panting romantic ardor it was the perfect satirical accompaniment to Tom Ewell's infatuation with Marilyn Monroe in *The Seven-Year Itch*; it survived that usage unscathed. In 1976 its slow movement was massaged into the three-handkerchief pop-ballad weepie "All by Myself" by Eric Carmen; that one was a bit harder for it to live down. And then there's "Full Moon and Empty Arms"...

Which leads many listeners to expect a familiar showpiece. Rach 2 is, after all, one of the undisputed E-ticket rides in the repertory. But it repays attentive listening nonetheless, revealing itself as a concerto in which the piano is more often a complement to, rather than leader of, the orchestra. That may seem counter-intuitive given the concerto's well-deserved reputation as a technical workout second to none. But all those pyrotechnics serve a purpose, and that purpose is by no means mere showmanship; the piano, with its percussive, bell-like sonorities, rich washes of sound, and singing quality, is often used to provide a striking orchestral color.

The opening of the first two movements illustrates Rachmaninoff's ensemble-like treatment of the solo part. The first-place Moderato-più vivo partakes of the well-established but slender tradition of opening

a piano concerto with a solo: think Beethoven Piano Concerto No. 4, think Saint-Saëns Piano Concerto No. 2, think Samuel Barber Piano Concerto. Like the Beethoven, and unlike the Saint-Saëns or the Barber, the soloist opens the work quietly. Solemn chords increase in volume and intensity until they erupt into a shower of arpeggios; the orchestra enters with the primary theme while the piano provides accompaniment. It is only with the rapturous, arcing second theme that the piano takes firm charge of the melodic proceedings.

The second-place Adagio sostenuto begins by treating the soloist even more modestly; the strings play a hushed passage that is distinctly reminiscent of the opening solo, after which the piano enters not with a theme, but with languid arpeggios. The exquisitely hesitant main theme is assigned first to solo flute, then to clarinet—that last an instrument that enchanted Rachmaninoff almost as much as it did Brahms. It is only with the Allegro scherzando finale that we hear a traditionally spotlighted entrance for the piano soloist: a martial introduction in the orchestra sets the stage for a spectacular sweeping spray from the soloist. Even then, however, more often than not it is the orchestra that gets at least first dibs on interesting melodic material—including "Full Moon and Empty Arms."

Few if any concertos can match Rach 2 for great tunes and thrilling passages. That can lead to a subconscious discounting of the concerto as overheated and overplayed. But that is letting familiarity get in the way of clear

listening. If all Rach 2 had going for it was a hit parade of lovely melodies, it would certainly by now have gone the way of scintillating tune-fests by the likes of Henri Herz and Friedrich Kalkbrenner. That it remains with us today—if anything stronger than ever—is a testament to its quality. Beautifully constructed, superbly orchestrated and surprisingly taut, Rachmaninoff's youthful "comeback" concerto sets its innate lusciousness within a framework of rock-solid structural integrity.

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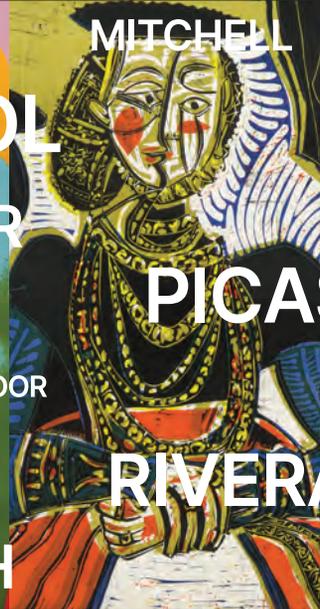
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Anna Geniushene

Piano

Anna Geniushene's fresh, layered and powerful interpretations defined her participation at the 2022 Van Cliburn International Piano Competition—and won her the coveted silver medal and the adoration of fans around the globe. And the critics couldn't get enough: "powerhouse sound, forceful musical personality, and sheer virtuosity... had this critic on the edge of his seat" (*Musical America*); "a performance of rare devotion and insight" (*Onstage NTX*); "a fresh version... that had this listener hanging on every bar" (*La Scena*).

Accolades ensued—*Musical America* named her Young Artist of the Month in July 2022 and *Pianist Magazine* featured her on the cover in June 2023—and invitations from well-respected institutions followed. Recent and upcoming engagements are highlighted by debut recitals for Washington Performing Arts at the Kennedy Center, Wiener Konzerthaus and the Bravo! Vail and Grand Teton

Music Festivals; debut concerts at Tonhalle Zurich and Stadtcasino Basel, replacing Daniel Barenboim in recital; and collaborations with the Taipei and Lithuanian Symphony Orchestras, conductors Gábor Takács-Nagy, Eliahu Inbal and Miguel Harth-Bedoya, and pianists Wu Han and Dmytro Choni. Geniushene's newest album—a deeply personal project of lullabies spanning from John Field and Liszt to Dutilleux and Weinberg—was released in September 2023, and she is set to record a duo disc with her husband and frequent collaborator, pianist Lukas Geniušas, for release next year on the Alpha label. She joins the roster of the Bowers Program of the Chamber Music Society of Lincoln Center in 2024–27.

Born in Moscow on New Year's Day in 1991, Geniushene made her recital debut just seven years later in the small hall of the Berlin Philharmonic. She has since developed a diverse and versatile career as an artist: performances in major venues throughout North and South America, Europe and Asia; appearances with famed conductors, including Marin Alsop, Edward Gardner, Nicholas McGegan, Arvo Volmer, Gintaras Rinkevičius and Valentin Uryupin; and a dedication to chamber music, including close collaborations with Quartetto di Cremona and in duo piano repertoire with Lukas Geniušas. Geniushene's debut recording, featuring works by Prokofiev and Rachmaninoff, was released on LINN Records in March 2020. A laureate of major international piano contests, she previously had strong finishes at the Leeds (laureate and finalist), Tchaikovsky (semifinalist) and Busoni (third prize) Competitions.

Geniushene graduated from the Moscow Tchaikovsky Conservatory in 2015, where she studied with Professor Elena Kuznetsova, and completed her Master with Distinction and Advanced Diploma from the Royal Academy of Music (London) in 2018 under the tutelage of Professor Emeritus Christopher Elton. Also an enthusiastic teacher, she actively teaches master classes and adjudicates competitions, and served as assistant professor at the Moscow Conservatory until 2022. She currently resides in Lithuania with her husband and their two young sons.

www.annageniushene.com

Juraj Valčuha

Conductor

Conductor Juraj Valčuha is recognized for the effortless expressiveness and the depth of his musicianship. With a sharp baton technique and a natural stage presence, it is the impressive ease of his interpretations that translate even the most complex scores into immersive experiences.

Since June 2022, Valčuha has served as Music Director of the Houston Symphony. He was Music Director of the Teatro di San Carlo, Naples from 2016 to 2022 and First Guest Conductor of the Konzerthausorchester Berlin. He was Chief Conductor of the Orchestra Sinfonica Nazionale della Rai from 2009 to 2016.

2005–06 marked the start of his international career on the podium of the Orchestre National de France followed by remarkable debuts in the UK with the Philharmonia London, in Germany with the Munich Philharmonic, in the US with the Pittsburgh Symphony.

He has since led the Leipzig Gewandhaus Orchestra, Dresden Staatskapelle, Munich Philharmonic, Berlin Philharmonic, Swedish Radio Symphony, Amsterdam Royal Concertgebouw, Rotterdam Philharmonic, Vienna Symphony, Philharmonia Orchestra, Orchestre de Paris, Maggio Musicale in Florence, Orchestra dell'Accademia Nazionale di Santa Cecilia Rome and Milan's Filarmonica della Scala, Montréal Symphony, and SWR Stuttgart, NDR Hamburg and Hessische Rundfunk Frankfurt. In the US, he enjoys regular collaborations with the Houston Symphony, Minnesota Orchestra, New York Philharmonic, Pittsburgh Symphony and the San Francisco Symphony.

Juraj Valčuha champions the compositions of living composers. With the Pittsburgh Symphony, he premiered Christopher Rouse's *Supplica*. With the BBC Symphony in Manchester, he led the first performance of Steven Mackey's violin concerto with Leila Josefowicz. With the Houston Symphony, he conducted the World Premiere of Nico Muhly *Bright Idea* and the US Premiere of Julia Wolfe's "Pretty." Some other composers he is interested in are Bryce Dessner, Steven Stucky, Andrew Norman, James MacMillan, Luca Francesconi, Anna Thorvaldsdottir, Anna Clyne, Jessie Montgomery and Carlos Simon, among others.

Photo: Luciano Romano



His engagements in 2023 and 2024 take him to the Houston, Pittsburgh, San Francisco, Chicago and Minnesota Orchestras as well as to the Yomiuri Nippon Orchestra in Tokyo. On the European stage, he performs *La fanciulla del West* and *Tristan und Isolde* at the Bavarian State Opera and at the Deutsche Oper Berlin, *Jenůfa* at the Opera di Roma and *Salomè* at the Semperoper in Dresden. He leads concerts with the RAI Orchestra, the Orchestra dell'Accademia di Santa Cecilia, the Orchestre National de France, the Munich Philharmonic.

Born in Bratislava, Slovakia, he studied composition and conducting in his birthplace, then in St. Petersburg (with Ilya Musin), as well as in Paris.

www.jurajvalcuha.com



Photo: Grant Heger

Melody Eötvös

Composer

Melody Eötvös (b. 1984) was born in the Southern Highlands, NSW, Australia. Her work draws on both multimedia and traditional instrumental contexts, as well as substantial extra-musical references to a broad range of philosophical, biological, environmental and ancient topics as well as a sustained interest in late 19th-century life and literature.

Eötvös has studied with a variety of composers across the globe including Gerardo Dirie (Australia), Simon Bainbridge (UK), and most recently with Claude Baker, David Dzubay, P.Q. Phan and Aaron Travers (USA). She has also studied electronic music with Jeffrey Hass, John Gibson and Alicyn Warren.

Accolades include the APRA Professional Development Classical Award (2009); the 3MBS National Composers Award (2009); Soundstream National Composer Award (2012); the Gallipoli Songs composition competition (2014); the Virginia B. Toulmin Foundation Orchestral Commission administered by the League

of American Orchestras & the EarShot Foundation (world premiere: Carnegie Hall October 23, 2015); the Seattle Metropolitan Chamber Orchestra International Composition Competition (2016); the orchestral prize for the Red Note Music Festival (2017, USA); and she was a finalist in the Orchestra Music category of the 2019 Art Music Awards (Australia).

Eötvös has had her music performed by ensembles and orchestras such as the London Sinfonietta, BBC Singers, The Australian String Quartet, the Tasmanian Symphony Orchestra, the Melbourne Symphony Orchestra, the Sydney Symphony Orchestra, the American Composers Orchestra and the Philadelphia Orchestra, and has participated in several electronic music festivals including SEAMUS 2011 (US), ACMC 2012 (Australia), and ICMC 2011 (New Zealand). She has also participated in numerous festivals and workshops internationally, most recently as a Composer-in-Residence with the Cabrillo Festival of Contemporary Music in Santa Cruz (2019).

Her 2023 commissions included a major new work for Synergy Percussion through Percussion Australia, a string trio for the Stradbroke Chamber Music Festival, a wind quintet for Arcadia Winds in celebration of their 10-year anniversary, and an orchestral work for the Melbourne Conservatorium of Music Symphony Orchestra international tour (Singapore and Malaysia).

Eötvös is a Lecturer in Composition, Aural Studies and Orchestration, as well as Director of the New Music Studio at the Melbourne Conservatorium of Music, University of Melbourne, Australia. Melody holds a Doctor of Music (2014) from Indiana University Jacobs School of Music USA, and a Master of Music (2008) from the Royal Academy of Music, London, UK.

www.melodyeotvos.com

Violin**Madeline Adkins****Jennifer Ross**

Eva Cappelletti Chao

Annie Kuan-Yu Chen

Jay Christy

Melissa Deal

Anastasia Ehrlich

Bruno Eicher

Natalie Gaynor

Karen Whitson Kinzie

Marta Krechkovsky

Heather Kurzbauer

Dimitri Lazarescu

Clara J. Lee

Jennifer Gordon Levin

Boson Mo

Derek Powell

Rebecca Racusin

Sarah Schwartz

Barbara Scowcroft

Amy Semes

Carolyn Semes

Maria Semes

Sha

Emily Switzer

Ikuko Takahashi

Jennifer Thompson

Viola**Caroline Gilbert**

Martin Andersen

Brant Bayless

Stephanie Block

Chiara Kingsley Dieguez

Nathan Frantz

Allyson Goodman

Mary Hammann

Paul Murphy

Amy Pikler

Sarah Switzer

Cello**Anthony Ross**

Jennifer Choi

Krisanthi Desby

Kari Jane Docter

David Garrett

Jennifer Humphreys

Marcia Peck

Beth Rapier

Dariusz Skoraczewski

Janet Steinberg

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Carole Bean

Piccolo

Carole Bean

Marcia McHugh

Oboe**Dwight Parry**

Melissa Hooper

Martin Schuring

English Horn

Martin Schuring

Clarinet**Gregory Raden***Sponsored by Barbara &**Stan Trachtenberg*

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E-Flat Clarinet

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Jared Rodin

Tuba

JáTtik Clark

Timpani

Jason Haaheim

Percussion**Richard Brown*****Joseph Petrasek**

John Kinzie

Brian Prechtl

Matthew Strauss

Wiley Arnold Sykes

Harp**Allegra Lilly****Celesta****Adelle Eslinger**

Runnicles

Piano**Jason Hardink****Librarian****Robert Stiles***Names in bold indicate
principal chair**All rosters subject to
change***on leave*

week 8

FEATURING

vocalists

Heidi Stober

Paul Appleby

Alexander Birch Elliott

Jeni Houser

Raymond Aceto

Meechot Marrero

Rodell Rosel

Noel Bouley

Caitlin Lynch

Davia Bouley

Natalie Lewis

director

David Lefkowich

Festival Orchestra:

Mozart's *The Magic Flute*

August 16 at 7 PM

August 17 at 6 PM

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

Heidi Stober

Photo: Simon Pauly

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Saturday, August 17 at 6 PM

Walk Festival Hall

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Paul Appleby, *Tamino*

Alexander Birch Elliott, *Papageno*

Jeni Houser, *Queen of the Night*

Raymond Aceto, *Sarastro*

Meechot Marrero, *Papagena*

Rodell Rosel, *Monostatos*

Noel Bouley, *Armored Man*

Caitlin Lynch, *First Lady*

Davia Bouley, *Second Lady*

Natalie Lewis, *Third Lady*

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Melanie Malinka, director

Members of the Grand Teton Music Festival Chorus

Barlow Bradford and Eric Schmidt, directors

David Lefkowich, stage director

Rachael N. Blackwell, lighting designer

Alex Olegnowicz, projection designer

Gina Hays, stage manager

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Claire Brewster and Wendy Klemperer

Props and costumes courtesy of Utah Opera

W.A. Mozart
(1756–1791)

The Magic Flute: ACT I

60'

INTERMISSION

The Magic Flute: ACT II

60'

English Dialogue by J.D. McClatchy, © 2006 The Metropolitan Opera

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Wolfgang Amadeus Mozart

The Magic Flute, K. 620

AT A GLANCE

Born: 1756

Died: 1791

Date of Composition: 1791

Instrumentation: *The Magic Flute* is scored for 2 flutes (1 doubling piccolo), 2 oboes, 2 clarinets (both doubling basset horns), 2 bassoons, 2 horns, 2 trumpets, 3 trombones, glockenspiel, timpani and strings.

It just might be the most pernicious myth in all music history. The general outline goes like this: after a decade on his own in Vienna, Wolfgang Mozart can't get work, descends into dire poverty and is ravaged by the illness that will eventually kill him. Somehow he manages to squeeze out part of a mysteriously-commissioned *Requiem Mass* that he is convinced is killing him. He dies mid-phrase during the composition of the *Lacrimosa* and there's not even enough money left to pay for a decent funeral. It doesn't help any that a certain absolutely terrific movie imagined a death scene of almost unbearable poignancy, as archrival Antonio Salieri strives to extract just a little more precious music out of the dying young man's mind.

But it isn't true. Let's consider the bona fide history, at least insofar as we know it. As it turns out, 1791 was a bumper-crop year for Mozart. He made more money that year than any other time in his entire life, with commissions

piling up left and right and one of the biggest theatrical successes of his career in the fall. To be sure, he was always broke. But that was just the way he was. Mozart was a dreadful steward of his own finances, and not even his wife Constanze's superior skills along those lines could offset his talent for letting money slip through his fingers. He was a soft touch and a compulsive check-grabber. He

had a gambling addiction, right along with much of the Viennese aristocracy with whom he liked to hobnob. His clothes had to be at the height of fashion; his children had to go to an expensive school; his wife had to go to the finest spas and health centers. He made a lot of money, but not *that* much money. Financial doofus he may have been, but impoverished? Nowhere near. If he were alive



Wolfgang Amadeus Mozart

***The Magic Flute*, K. 620**

continued

today he'd be rocking an upper-middle-class lifestyle despite being up to his eyebrows in credit-card debt.

Nor did Mozart show signs of his terminal disease or diseases—whatever it was or they were—until quite late in the year. Up to then he was his usual bouncy self, taking on more work than he could handle, waiting until the last possible minute to meet his deadlines, composing at breathtaking speed and producing a string of gorgeously crafted and inspired works. Those include his B-flat Major Piano Concerto, K. 595; the E-flat Major String Quintet, K. 614; vocal and choral music; minuets and contredanses for Carnival season; works for glass harmonica and mechanical organ; the Clarinet Concerto; the unfinished *Requiem* and (this is borderline unbelievable) two operas.

One of those operas, *La Clemenza di Tito*, was long considered the ugly duckling of Mozart's musical theater catalog, although its fortunes have improved considerably of late. Written in a rush for the coronation of Emperor Leopold II as King of Bohemia, the recitatives farmed out to Mozart's student Süssmayer, it was dismissed as "German swill" by the new Empress. But the other opera of 1791 was a different matter altogether: it was *The Magic Flute*, and it is one of humanity's most cherished treasures.

That's despite a barely coherent plot that's a combination of swords and sorcery adventure,

vaudeville schtick and fantasy, the whole wrapped up in a rather wonderful meditation on the ultimate triumph of good over evil. Mozart's librettist Emanuel Schikaneder was an old friend from his Salzburg days who had established a popular theater in the Vienna suburbs. He and Mozart were fellow Freemasons, a fraternal order that had peaked mid-century and was now fading. But as of 1791 the Masons were still a force to be reckoned with, and one can only imagine the shocked surprise in store for them at *The Magic Flute's* original run.

Mozart and Schikaneder had filled the opera with Masonic icons and practices, such as the "rule of three" that makes itself felt even in the overture, as three chords, each in a three-note rhythm, provide an interlude. "If a Master-Mason you would be, Observe you well the *Rule of Three*" states a 1723 guidebook to Masonic practices. That's just one Masonic resonance among many. Most significantly, the stages of the Masonic progression from darkness to light, i.e., from ignorance to wisdom, are deeply embedded in the *Magic Flute's* libretto.

And yet the Masonic rituals were bound by a vow of secrecy; punishments for breaking that vow were shockingly severe. That leads to the question of intent. If Mozart and Schikaneder's primary goal in writing *The Magic Flute* was to make lots of money from an engaging populist fantasy, why would they interweave thinly-disguised Masonic rituals into their sweet little show and risk the wrath of their fellow Masons? (One even encounters the

occasional crackpot theory that Masonic retaliation was the cause of Mozart's early death.) It all comes down to the clouds of suspicion surrounding Freemasonry as the flames of revolution in France grew ever hotter. Emperors and kings alike distrusted the Masonic lodges for their very secrecy, fearing that those closed societies were actually hotbeds of revolutionary fervor. Freemasonry was in clear danger of being wiped out, and thus by writing a Masonic opera that showed the rituals as beneficial, healing and ultimately harmless, Mozart and Schikaneder hoped to dissipate some of that mistrust.

It didn't work. By 1794 Freemasonry was no more in Austria. But when all is said and done, it wasn't the disguised Masonic ritual that so enchanted audiences of the original production, which racked up over 100 performances by November 1792. What people loved, and still love, is *Flute's* warmth, humor, fantasy and deeply abiding humanism. And then there's all the spectacle. The opening scene could have stepped out of Peter Jackson's *Lord of the Rings* film trilogy: A handsome young prince, lost in a mysterious land and chased by a dragon-like monster, faints from fear. Then three enchantress types appear out of nowhere and slay the dragon. That's all within the first five minutes. Nor does the magic stop there; just consider a stage direction that "the mountains part asunder." While it promises endless possibilities for stage and costume designers, at heart *The Magic Flute* is simply a delightful entertainment, and like

all theatrical masterpieces, it has something for everybody. There's a noble prince, a faithful princess, a comic bird-catching sidekick, a flinty Queen of the Night, an odious villain, a magnanimous high priest. The prince wields a magic flute that can change sorrow into joy, the bird-catcher has a set of magic bells for protection, and three angelic little boys guide them through their quest to rescue the fair princess from the clutches of a powerful demonic wizard.

Said wizard turns out to be a benevolent elder—this is where the Masons come into full play—and the plot morphs from fantasy adventure into barely-concealed Masonic ritual. There's not much point in trying to make sense of the various plot twists and developments, since *The Magic Flute* takes place in a fairy-tale land where two plus two don't necessarily make four. And, of course, it all ends happily. The prince gets his princess, the bird-catcher gets his mate, the evil Queen and her henchman get their proper comeuppance. Light banishes darkness and good triumphs over evil.

Mozart's music binds it all together in a web of enchantment. However frantically overworked as he might have been, Mozart fashioned a score that is quite simply a thing of wonder. It is most definitely *not* of a piece but is instead a glorious gallimaufry. Drawing freely from the idioms of 18th-century opera, Mozart chose his aria types according to the needs of his characters. Thus the Queen of the Night gets a pair of virtuoso opera seria display arias, Papageno the bird-catcher

Everyman is written in a clean folk-song style and Prince Tamino is supplied with noble lyric arias out of the best heroic traditions. Duets, trios, choral and ensemble pieces savor of opera buffa and popular theater. Furthermore, Mozart made the orchestra a central voice in the drama, using instruments such as the trombone, basset horn and glockenspiel that were rarely encountered in theater orchestras.

Superficially *The Magic Flute* is a *singspiel*, meaning musical theater in the vernacular with spoken dialog, but while *singspiel* was typically lowbrow stuff meant to make a quick profit then vanish, *Flute* soon surmounted its origins and wound up in a category of its own, rather like *A Midsummer Night's Dream* or MGM's 1939 *The Wizard of Oz*. Perhaps our love for this singular creation is tinged with regret, knowing as we do that Mozart would be taken away from us within a few months. We will never know what he might have done about the vibrant new musical theater that *The Magic Flute* so radiantly promises. It is said that he was contemplating an operatic version of *The Tempest*—and what a perfect marriage of composer and material that might have been! But there's no point in crying (well, not too much) over what can't be. We have *The Magic Flute*, after all, and that's enough. It never goes stale, never seems tired or trite or overplayed. Every day, somewhere in the world, Prince Tamino and Papageno are setting forth on their quest to rescue the lovely Pamina, the Queen of the Night is raging in glittering fury and the noble Sarastro is proclaiming his message

of benevolence, compassion and enlightened humanity.

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Photo: Simon Pauly

Heidi Stober Soprano/Pamina

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

Stober opened the 2021-22 season as Mother/Waitress 2/Sphinx 1 in Turnage's *Greek* at the Deutsche Oper Berlin, where she also sang Donna Clara in Zemlinsky's *Der Zwerg*. Other highlights of the season included Micaëla in *Carmen* for Houston Grand Opera and Fiordiligi in *Così fan tutte* for the Semperoper Dresden. On the concert platform, she performed Haydn's *Creation* with Music of the Baroque in Chicago; Mahler's Symphony No. 4 in Hannover with the NDR Radiophilharmonie; Mahler's Symphony

No. 2 at the Grand Teton Music Festival and Bach's Mass in B minor; *St. John Passion* and *St. Matthew Passion* at the 2022 Oregon Bach Festival. In more recent seasons, she sang Blanche in *Les Dialogues des Carmélites* and reprised the roles of Zdenka in *Arabella* and Musetta in *La bohème*, 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 a *La traviata* and *Carmen* Opera Highlights concert and selected songs from *Chants d'Auvergne* by Canteloube with Sir Donald Runnicles at the Grand Teton Music Festival. Other recent appearances include Zdenka in *Arabella* and Angelica in *Orlando* for San Francisco Opera; Dalinda in *Ariodante* for the Lyric Opera of Chicago; Antigone in Enescu's *Œdipe* for Dutch National Opera (house debut) and a return to the Deutsche Oper Berlin as Pamina, Micaëla and Donna Elvira. Other concert appearances included Stravinsky's *Cantata* for the LA Philharmonic, conducted by Esa-Pekka Salonen, and Mahler's Symphony No. 4 for Grand Teton Music Festival.

Highlights on the concert platform include *Messiah* with the New York Philharmonic; Mozart's *Requiem* and the world premiere of Stephen Hartke's Symphony No. 4 conducted by Gustavo Dudamel for the Los Angeles Philharmonic; Mahler's Symphony No. 4 with the Milwaukee Symphony Orchestra conducted by Edo de Waart; Anne Trulove in *The Rake's Progress* with the St. Paul Chamber Orchestra; Barber's *Knoxville: Summer of 1915* with the Oslo Philharmonic and with the Rundfunk-Sinfonieorchester Berlin; Beethoven's Symphony No. 9 with the Baltimore Symphony, the Milwaukee Symphony Orchestra and with the Rundfunk-Sinfonieorchester Berlin; Brahms' *Requiem* with the Houston Symphony; Handel's *Messiah* with the Hong Kong Philharmonic; *Carmina Burana* with the Houston Ballet; Mahler's Symphony No. 4 with the Rundfunk-Sinfonieorchester Berlin conducted by Mark Wigglesworth; and a solo recital at Carnegie Hall.

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

www.heidistober.com

Paul Appleby

Tenor/Tamino

Admired for his interpretive depth, vocal strength and range of expressivity, tenor Paul Appleby is one of the most sought-after voices of his generation. He graces the stages of the world's most distinguished concert halls and opera houses and collaborates with leading orchestras, instrumentalists and conductors. *Opera News* writes, "[Paul's] tenor is limpid and focused, but with a range of color unusual in an instrument so essentially lyric... His singing is scrupulous and musical; the voice moves fluidly and accurately."

Appleby's calendar of the 2023–24 season includes a debut at La Monnaie in the world premiere of *Cassandra*, written by Bernard Foccroulle and Matthew Jocelyn under the baton of Kazushi Ono; a debut at the Gran Teatre del Liceu in the principal role of Caesar in the European premiere of John Adams' *Antony and Cleopatra*; and a return engagement with Glyndebourne to sing Tamino in *Die Zauberflöte*. Igor Stravinsky features prominently in the American tenor's concert diary with a San Francisco Symphony debut with Music Director Esa-Pekka Salonen in performances of *Les Noces*, and *Pulcinella* with Music Director Gustavo Gimeno and the Toronto Symphony Orchestra, and the title role of *Oedipus Rex* with Santtu-Matias Rouvali leading the Munich Philharmonic. As well, he assays the Evangelist in Schmidt's seldom-heard oratorio *Das Buch mit sieben Siegeln* with Music Director Fabio Luisi leading the Dallas Symphony Orchestra.

Last season Appleby gave the world premiere of *Antony and Cleopatra* by John Adams at San Francisco Opera conducted by Music Director Eun Sun Kim, reprised his internationally acclaimed title role portrayal of Bernstein's *Candide* for the Opéra de Lyon, and returned to the Los Angeles Philharmonic for performances of *Girls of the Golden West* under the baton of the composer, John Adams. No less impressive was the tenor's international concert diary, which included Bach's *Matthäus-Passion* both with the New York Philharmonic and Hong Kong Philharmonic conducted by Jaap van Zweden; as well as performances in Chicago with Music of the Baroque and Dame Jane Glover; a collaboration with the Met Chamber Orchestra at Carnegie Hall in

Photo: Jonathan Tichler



a presentation of Britten's *Serenade for Tenor, Horn and Strings*; Beethoven's *Symphony No. 9* with Marin Alsop leading the Chicago Symphony Orchestra at the Ravinia Festival; performances with the American Modern Opera Company; and a recital at the Santa Fe Chamber Music Festival.

A leading artist of the Metropolitan Opera, where his association with the company has yielded critically acclaimed performances, Appleby has bowed in *Die Meistersinger von Nürnberg* led both by Sir Antonio Pappano and James Levine, *Rodelinda* conducted by Harry Bicket, the title role of *Pelléas et Mélisande* conducted by Yannick Nézet-Séguin, *The Rake's Progress* under the baton of James Levine, and the North American premiere of Nico Muhly's *Two Boys* with David Robertson. Celebrated as a distinguished Mozartean, he has bowed at the Metropolitan Opera in the leading tenor roles of *Die Zauberflöte*, *Don Giovanni* and *Die Entführung aus dem Serail*.

www.paulapplebytenor.com



Alexander Birch Elliott

Baritone/Papageno

Baritone Alexander Birch Elliott continues to garner praise for his “heated intensity and beguiling timbre of mahogany.” (*The New York Times*)

Elliott made an exciting role debut with Houston Grand Opera during the 2023–24 season as Captain Von Trapp in the beloved *The Sound of Music*. He also returned to The Metropolitan Opera, singing Papageno in the holiday presentation of *The Magic Flute* and covering Schaunard in *La bohème*. The baritone also made two notable role returns, singing Figaro in *Il barbiere di Siviglia* with Arizona Opera and Des Moines Metro Opera, and Enrico in *Lucia di Lammermoor* with New Orleans Opera.

Elliott began the 2022–23 season with an anticipated role and house debut as Enrico in Simon Stone’s production of *Lucia di Lammermoor* with Los Angeles Opera. In December 2022, he returned to the Pittsburgh Symphony Orchestra as the baritone

soloist in Mozart’s *Great Mass* and Handel’s *Messiah*, while the spring of 2023 brought a return to the Metropolitan Opera to cover both the title role in *Don Giovanni* and Schaunard in *La bohème*.

A frequent guest at Des Moines Metro Opera, Elliott returned in summer 2022 to sing the role of Demetrius in *A Midsummer Night’s Dream*. His 2021–22 season began with his return to The Metropolitan Opera as Schaunard in *La bohème*, followed by performances as the title role in *Eugene Onegin* at Opera Omaha. In the 2020–21 season he was seen as Marcello in *La bohème* for his debut at San Diego Opera; Escamillo in *Carmen* with Opera Santa Barbara; and both Prince Yeletsky in *Pique Dame* and Momus in *Platée* with Des Moines Metro Opera. The same season, he was scheduled to perform the role of Jan in Missy Mazzoli’s *Breaking the Waves* with both the Los Angeles Opera and Houston Grand Opera (cancelled due to COVID).

Recent seasons have seen major debuts for Elliott, including at both The Metropolitan Opera and Houston Grand Opera singing the role of Zurga in

Les pêcheurs de perles. He made his Carnegie Hall debut with the American Symphony Orchestra for Elgar's *The Kingdom*, as well as with New York's PROTOTYPE Festival as Lucifer in *Rev 23*, directed by James Darrah and conducted by Daniela Candillari. He also returned to Tulsa Opera for performances of Escamillo in *Carmen*, as well as to the Pittsburgh Symphony Orchestra for Don Fernando in *Fidelio*.

Elliott made two significant festival debuts in the summer of 2018, both in celebration of Leonard Bernstein's centennial. He appeared with the Ravinia Festival in June under the baton of Marin Alsop as a Street Singer in Bernstein's *Mass*, followed by performances of Maximilian, the Sea Captain, and the Grand Inquisitor in *Candide* at the Tanglewood Festival. Other recent operatic appearances include as Sonora in *La fanciulla del West* in his debut with New York City Opera; Figaro in *Il barbiere di Siviglia* with Opera Santa Barbara; Anthony in *Sweeney Todd* and the title role of *Eugene Onegin* with Portland Opera; and as Guglielmo in *Così fan tutte* and Silvio in *Pagliacci* with Opera Omaha. A proponent of

contemporary works, he appeared as John Brooke in *Little Women* with Madison Opera and Annapolis Opera; Edward Kynaston in Carlisle Floyd's *Prince of Players* with the Florida State Opera; and covered the role of Doug Hansen in Joby Talbot's *Everest* at Dallas Opera. A frequent performer on concert stages around the United States, Elliott made his debut with the Cleveland Youth Orchestra for Vaughan Williams' *Five Mystical Songs*, and has returned to the Pittsburgh Symphony Orchestra in performances as Brander in Berlioz' *La damnation de Faust* and the Indianapolis Symphony Orchestra for Bruckner's *Te Deum*.

Elliott is a graduate of the prestigious Merola Opera Program at the San Francisco Opera, and is the recipient of the 2013 John Moriarty Award for his outstanding contribution to Central City Opera.

A native of Florence, South Carolina, Elliott attended Florida State University where he studied with David Okerlund.

www.alexanderbirchelliott.com



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NAMED A TOP 10 CLASSICAL MUSIC
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Jeni Houser

Soprano/Queen of the Night

Opera News lauds Jeni Houser’s performances as “commanding and duplicitous, yet also vulnerable. She has a bright future above the staff.” Her engagements in the 2023–24 season included a return to the Metropolitan Opera reprising her sought-after Königin der Nacht in the company’s beloved family performances of *Die Zauberflöte* with later performances at the Grand Teton Music Festival with Sir Donald Runnicles conducting. She also returns to Madison Opera as Cunegonde in *Candide* and joins the Phoenix Symphony for *Carmina Burana*.

She recently made debuts with the Metropolitan Opera, Los Angeles Opera and Dallas Opera as Königin der Nacht in *Die Zauberflöte*, a role she has also sung to great acclaim with Minnesota Opera, Opera Theatre of Saint Louis, Cincinnati Opera, Central City Opera and Kentucky Opera. She recently made her role debut as *Lucia di Lammermoor* in a return to Madison Opera and repeated the role at the

Seoul Arts Center. She returned to the Dallas Opera stage as the title role in *The Golden Cockerel*. With the Wiener Staatsoper, she made her international debut as Frantzi in the world premiere of Staud’s *Die Weiden*, after which she joined the company for its productions of *Die Zauberflöte* and Trojahn’s *Orest*.

Houser has sung Zerbinetta in *Ariadne auf Naxos* with Austin Opera and Minnesota Opera; at the latter, she also sang Susanna in *Le nozze di Figaro*, the Charmeuse in *Thaïs*, and Mrs. Grady in the world premiere of Paul Moravec’s *The Shining*. With Madison Opera she has previously sung Olympia in *Les contes d’Hoffmann*, Johanna in *Sweeney Todd*, Anne Egerman in *A Little Night Music* and Amy in Adamo’s *Little Women*. She has sung further performances of Johanna in *Sweeney Todd* with Mill City Summer Opera and Baltimore Concert Opera. She joined On Site Opera as Susanna in Marcos Portugal’s *Le nozze di Figaro* in her New York City debut, Odyssey Opera in Boston as Cecily in Castelnovo-Tedesco’s *The Importance of Being Earnest*, and Fort Worth Opera as Viv in the premiere of Peters’ *Companionship*.

On the concert stage, she has sung Orff’s *Carmina Burana* with Madison Symphony, Las Vegas Philharmonic, Florida Orchestra and Atlanta Ballet and Brahms’ *Ein deutsches Requiem*, Haydn’s *Creation*, and Mozart’s *Requiem* with Abendmusik: Lincoln (Nebraska).

The soprano is an alumna of the young artist programs of the Glimmerglass Festival, Virginia Opera and Opera Saratoga. She won second place at the Nicholas Loren Vocal Competition, was a two-time regional finalist in the Metropolitan Opera National Council Auditions, and was a national semifinalist in the NATS Artist Award Competition. She holds degrees from the University of Nebraska-Lincoln and Lawrence University.

www.jenihouser.com



Raymond Aceto

Bass/Sarastro

American bass Raymond Aceto has established an important presence among the world's leading opera companies and symphony orchestras. His performances continue to gather both popular and critical acclaim.

Aceto is well-known at leading opera houses around the world. He has appeared frequently with the Metropolitan Opera, most recently as Zaccaria in *Nabucco*, the King in *Aïda*, Il Commendatore in *Don Giovanni* and Sparafucile in *Rigoletto*. His debut with Lyric Opera of Chicago was as the High Priest in *Nabucco*, and he has since appeared with that company as Banquo in *Macbeth*, Basilio in *Il barbiere di Siviglia*, Fafner in *Das Rheingold* and *Siegfried*, the Old Hebrew in *Samson et Dalila*, Nourabad in *Les pêcheurs de perles*, Alaska Wolf Joe in *Rise and Fall of the City of Mahagonny*, Ramfis in *Aïda*, Comte des Grieux in Massenet's *Manon* and Varlaam in *Boris Godunov*.

Aceto made his debut with San Francisco Opera as Monterone in *Rigoletto* and later returned as Banquo in *Macbeth*, the King in *Aïda* and Timur in *Turandot*. He regularly appears with Houston Grand Opera, including performances as Scarpia in *Tosca*, Seneca in *L'incoronazione di Poppea*, Sparafucile in *Rigoletto*, Raimondo in *Lucia di Lammermoor*, Fiesco in *Simon Boccanegra*, Pimen in *Boris Godunov*, Escamillo in *Carmen*, Sarastro in *Die Zauberflöte*, as well as Il Commendatore in *Don Giovanni*.

Aceto has appeared frequently with The Dallas Opera in roles including Leporello in *Don Giovanni*, Basilio in *Il barbiere di Siviglia*, Raimondo in *Lucia di Lammermoor*, Monterone in *Rigoletto*, Colline in *La bohème*, Fafner and Fasolt in *Das Rheingold*, Walter in *Luisa Miller* and Sarastro in *Die Zauberflöte*. His first performances of Rocco in *Fidelio* were with the Canadian Opera Company, and he returned there for the world premiere of Randolph Peters' *The Golden Ass* and as Daland in *Der fliegende Holländer*. He reprised the role of Sparafucile for his debuts with L'Opéra de Montréal and the Santa Fe Opera.

www.raymondaceto.com



Meechot Marrero

Soprano/Papagena

Soprano Meechot Marrero has been called, “a revelation... a young Puerto Rican star with a great career ahead” (*El Nuevo Día*). As a member of the Deutsche Oper Berlin ensemble, the 2023–24 season (Marrero’s eighth with the company) includes performances as Papagena in *Die Zauberflöte*, Frasquita in *Carmen*, Gretel in *Hänsel und Gretel* and Blumenmädchen II in *Parsifal*, in addition to engagements with Opera San Antonio as Gretel in *Hänsel und Gretel* and concert appearances with the Nashville Symphony, the Sun Valley Music Festival and the Grand Teton Music Festival.

During the 2022–23 season, Marrero reprised the role of Gretel both in Europe with the Deutsche Oper Berlin, as well as in the US with New Orleans Opera. Additional performances in Berlin included Marzelline in *Fidelio*, Papagena in *Die Zauberflöte*, Adele in *Die Fledermaus* and Biancofiore in *Francesca da Rimini*.

The 2021–22 season brought three role debuts at the Deutsche Oper Berlin: Gretel in *Hänsel und Gretel*, Woglinde in *Götterdämmerung* and Musetta in *La bohème*. The season also included repeat performances of Oscar in *Un ballo in maschera* and Frasquita in *Carmen*.

Additional season engagements included 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 reprised *Carmina Burana* in the 2022 Gala Concert at Sun Valley Music Festival and returned to the Grand Teton Music Festival to sing Musetta in *La bohème* with Sir Donald Runnicles conducting.

Marrero’s summer season culminated with Runnicles and the BBC Scottish Symphony Orchestra, celebrating the opening concert of the Edinburgh International Festival’s 2022 concert series with another performance of *Carmina Burana*.

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.

Roles at the Deutsche Oper Berlin during the 2019–20 season included Liù in *Turandot*, Oscar in *Un ballo in maschera*, a role debut of Micäela in *Carmen*, Adele in *Die Fledermaus*, Pamina in *Die Zauberflöte* and Jano in *Jenůfa*. In the same season, Marrero reprised Cunegonde in *Candide* at the Komische Oper Berlin and *Carmina Burana* under the baton of Sir Donald Runnicles at the Grand Teton Music Festival.

www.meechot.com

Rodell Rosel

Tenor/Monostatos

Originally from the Philippines, GRAMMY®-nominated tenor Rodell Aure Rosel appears regularly in major opera houses, including the Metropolitan Opera, Lyric Opera of Chicago, Los Angeles Opera, Houston Grand Opera and Royal Opera House. He is primarily known for his superb portrayals of character roles: Monostatos, Goro, Mime and Loge, Basilio, Tanzmeister, Spoletta and the Four Servants in *The Tales of Hoffmann*.

He made his Metropolitan Opera debut as Valzacchi in *Der Rosenkavalier*, opposite Renée Fleming, Susan Graham and Sir Thomas Allen. He originated the roles of Ong Chi Seng in Paul Moravec's *The Letter* at Santa Fe Opera, as well as Anthony Candelino in Terrence McNally and Jake Heggie's *Great Scott* at Dallas Opera, which starred Joyce DiDonato and Frederica von Stade, conducted by Patrick Summers.

As Monostatos in *The Magic Flute*, he debuted in the David McVicar production at the Royal Opera House in Covent Garden, US-premiered in the Barrie Kosky production at Los Angeles Opera, not to mention the Julie Taymor production at the Metropolitan Opera. In addition, he has sung the title role in Zemlinsky's *Der Zwerg*, Britten's *Albert Herring*, as well as Tamino in *The Magic Flute* and Don José in *Carmen*. He recently made his house and role debut as Calaf in Puccini's *Turandot* with Opera Southwest and will make his house and role debut as Beppe in Leoncavallo's *Pagliacci* with Austin Lyric Opera. He has collaborated with esteemed directors of both film and theater, including Michael Grandage, John Caird, Bartlett Sher, James Gray and David McVicar, as well as world-renowned conductors James Conlon, Carlo Rizzi, Emmanuel Villaume, Sir Andrew Davis, Franz Welser-Möst and the late Bruno Bartoletti.

Rosel was a grand prize winner of the Metropolitan Opera Laffont Competition (formerly the National Council Auditions), and a prize winner in the Lotte Lenya Vocal Competition, Palm Beach Opera Vocal Competition and the José Iturbi International Competition. He was part of the GRAMMY-nominated cast of John Musto's opera, *Volpone*. He is an alumnus of Santa Monica College and UCLA, attended the Music Academy of the West, and trained at Lyric



Opera of Chicago's Ryan Opera Center (formerly Lyric Opera Center for American Artists). He continues to study with internationally-acclaimed heldentenor Timothy Mussard.

www.rorothetenor.com



Noel Bouley

Baritone/*Armored Man*

Acclaimed as a “formidable and richly expressive baritone” by the *Cincinnati Enquirer*, Noel Bouley has been applauded for his “commanding presence and portrayal of real humanity on stage.”

2020-21 marked Bouley’s first freelance season, following his time as an ensemble member at Deutsche Oper Berlin, where he performed many roles including the title role in *Falstaff*, Donner in *Das Rheingold*, Biterolf in *Tannhäuser*, Sharpless in *Madama Butterfly*, Amonasro in *Aida*, and where he recently returned for guest performances as Wotan in Stefan Herheim’s new production of *Das Rheingold* led by Sir Donald Runnicles, and made his debut as Amfortas in *Parsifal*. He recently made a return to Wotan in the abridged *Der Ring an einem Abend* for Oper Leipzig and later added further performances on tour throughout Germany. Elsewhere in recent seasons, Bouley returned to Verdi with performances of Germont in *La traviata* for Theater Basel, a role

he first sang for Glyndebourne in 2018. Bouley also reprised the role of Scarpia in *Tosca* for Theater Dortmund, as well as made his debut as Wotan in Peter Konwitschny’s new production of *Die Walküre*. He looks forward to returning as Wotan and Der Wanderer in Dortmund’s presentation of the full *Ring* cycle in 2025. On the concert platform, he added Brahms’ *Ein deutsches Requiem* to his repertoire at the Hauptkirche St. Jacobi Hamburg under Gerhard Löffler.

Bouley has recently made important role and company debuts: as the High Priest of Dagon in *Samson et Dalila* at Washington National Opera, Ford in *Falstaff* at Oper Köln, the title role in *Der fliegende Holländer* at Oper Leipzig and Opera San José. Further highlights include Scarpia in a new production of *Tosca* at Staatstheater am Gärtnerplatz Munich, as well as Wotan/Wanderer in concerts of *Der Ring an einem Abend* throughout Germany.

A committed concert performer, Bouley is in demand for Orff’s *Carmina Burana*, Beethoven’s Symphony No. 9, Vaughan Williams’ *Five Mystical Songs*, Stravinsky’s *Pulcinella*, Handel’s *Messiah* and Bach’s Mass in B minor and has appeared recently with the Dallas Symphony Orchestra, Aspen Festival Orchestra, Bravo! Vail Music Festival and the Lexington Philharmonic. Bouley was a finalist in the Houston Grand Opera’s Eleanor McCollum Competition and the Dallas Opera Guild’s Vocal Competition.

He is a native of Houston, Texas and currently resides in Berlin, Germany.

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Caitlin Lynch

Soprano/*First Lady*

American soprano Caitlin Lynch, whose “rich, shimmering soprano shines with a resplendent inner light” (*Opera News*), has performed leading roles on premier national and international stages including the Metropolitan Opera, Houston Grand Opera and English National Opera.

During the 2022–23 season, Lynch celebrated the 25th anniversary of Music of Remembrance in Seattle, San Francisco and Chicago with performances of Jake Heggie’s song cycle *Another Sunrise*, a piece the composer previously engaged her to premiere after their close collaboration. She also returned to the Metropolitan Opera to cover the pivotal role of Clarissa Vaughan in the stage premiere of Kevin Puts’/Greg Pierce’s *The Hours*.

The 2023–24 season brought Lynch back to the Metropolitan Opera as the First Lady in the family-friendly production of Mozart’s *The Magic*

Flute and to Houston Grand Opera for the world premiere of Jake Heggie’s/Gene Scheer’s *Intelligence*.

Recent operatic engagements include performances of one of her most closely-associated roles, Contessa Almaviva in *Le nozze di Figaro* with San Diego Opera, Austin Opera, Seattle Opera and covering the role with The Metropolitan Opera. Other recent highlights include Micaëla in *Carmen* with the Seiji Ozawa Music Academy, Donna Anna in *Don Giovanni* for her debut with English National Opera, First Lady in Barrie Kosky’s/1927’s production of *Die Zauberflöte* with Houston Grand Opera, and Violetta in *La traviata* and Marie Antoinette in Corigliano’s *The Ghosts of Versailles* with Chautauqua Opera.

Lynch made her Metropolitan Opera debut as Biancifiore in Zandonai’s *Francesca da Rimini* and returned as Cynthia in Nico Muhly’s world-premiere production of *Two Boys*; she has most recently sung performances of Contessa Almaviva in *Le nozze di Figaro* and Pamina in *The Magic Flute* with the company.

www.caitlinlynchsoprano.com

Davia Bouley

Contralto/Second Lady

Acclaimed for having a voice of “true beauty” (*Operawire*), American contralto Davia Bouley is attracting attention from US and European audiences alike for her distinctive rich voice and her alluring stage presence. She has performed with opera companies, music festivals and in concert all over the United States and Europe, including Cincinnati Opera, Theater Dortmund, Indianapolis Opera, Isarphilharmonie München, Aspen Music Festival, Berliner Philharmonie, Festspielhaus Baden-Baden and Deutsche Oper Berlin.

In the 2023–24 season, Bouley returned to the Deutsche Oper Berlin for some exciting new productions and role debuts: *Maestra delle Novizie* in *Suor Angelica* and Third Secretary in *Nixon in China*. She reprised her roles as Delia in *Il viaggio a Reims* and Dritte Dame in *Die Zauberflöte*. She made her concert debuts at the Alte Oper Frankfurt and the Liederhalle Stuttgart as well as a return to the Meistersingerhalle Nürnberg, Isarphilharmonie München and the Berliner Philharmonie as Flosshilde in *Der Ring an einem Abend*.

In recent seasons, she made a role and house debut as Siegrune in *Die Walküre* with Theater Dortmund, directed by Peter Konwitschny; a return to the US as the alto soloist in Handel’s *Messiah* with the Texas Master Chorale; return to Deutsche Oper Berlin as Dritte Dame in *Die Zauberflöte*, and a tour of concert debuts as Flosshilde in *Der Ring an einem Abend* with the Weimar Staatskapelle, performing at the Festspielhaus Baden-Baden, Isarphilharmonie München, Weimarahalle, Meistersingerhalle Nürnberg and the Berliner Philharmonie.

Bouley made her European debut at the Deutsche Oper Berlin in the 2017–18 season as the 2nd Paysanne in their new production of Meyerbeer’s *Le Prophète* under the baton of Enrique Mazzola. She then went on to perform more roles at Deutsche Oper that season, including Zweite Dame in *Das Märchen von der Zauberflöte*, Delia in *Il viaggio a Reims* and Lola in *Cavalleria Rusticana*. She has since become a regular guest soloist with the company, returning recently to perform roles including Dritte Dame in *Die Zauberflöte*, the Beggar Woman in Graham Vick’s *Death in Venice* alongside Ian

Photo: Simon Pauly



Bostridge, and Hippolyta in a new production of *A Midsummer Night’s Dream*, under the musical direction of Sir Donald Runnicles.

As a concert soloist, Bouley has performed many notable works in the alto repertoire, including Bach’s *Magnificat*, Mozart’s *Requiem* and *Solemn Vespers*, Duruflé’s *Requiem*, Haydn’s *Theresienmesse*, Beethoven’s *Symphony No. 9* and *Choral Fantasy*, Debussy’s *Trois Chansons* and Handel’s *Messiah*. She has also performed contemporary works such as George Crumb’s *Unto the Hills* and Jean Berger’s *Five Songs on Poems of Mary Stuart, Queen of Scots* at the Grandin Festival.

A native of Southern California, she received her Bachelor of Arts with an emphasis in Voice at Pepperdine University, under the tutelage of Henry Price. She earned her Master of Music in Vocal Performance from the University of Cincinnati College-Conservatory of Music (CCM) as a student of Kenneth Shaw.

www.daviabouley.com



Natalie Lewis

Mezzo-Soprano/Third Lady

Wielding a “velvet mezzo-soprano sonic cushion” (*San Diego Story*) and “sly lyricism” (*Opera News*), Natalie Lewis is a captivating presence on the rise.

Lewis makes her European debut with the Bayerische Staatsoper and Deutsche Oper Berlin as a winner of the Opera Foundation scholarship competition. In Berlin she joins the cast of *Il tritico: Il tabarro* (La Frugola), *Suor Angelica* (La Zelatrice), and *Gianni Schicchi* (Zita). In Munich, she sings in *Madama Butterfly* (Kate Pinkerton), *Pique Dame* (Governess), *Suor Angelica* (Alms Sister and Lay Sister), *Parsifal* (Blumenmädchen), Respighi’s *Lucrezia* (La voce), *Elektra* (Die Vertraute), and *La fanciulla del West* (Wowkle).

Of her 2023 debut with Merola Opera in the title role of *The Rape of Lucretia*, the *San Francisco Classical Voice* writes, “Natalie Lewis was a regal Lucretia, her tone rich and her technique seemingly effortless.”

In the summer of 2022, Lewis debuted the role of Mistress Quickly in *Falstaff* with Bryn Terfel at the Aspen Music Festival, where she worked with Renée Fleming and Maestro Patrick Summers.

During her studies as a proud Kovner Fellow at The Juilliard School, where she received her Master of Music degree in Vocal Arts, Lewis performed in *Suor Angelica* (La Zia Principessa) and *Gianni Schicchi* (Zita); and she covered in *Atalanta* (Irene), *Die lustigen Weiber von Windsor* (Frau Reich) and *The Rake’s Progress* (Baba the Turk).

Lewis was a winner of the 2023 Metropolitan Opera Eric and Dominique Laffont Competition; the first-place winner of the 2023 Houston Grand Opera Concert of Arias Competition; and winner of the Director’s Award in the James Toland Vocal Competition.

www.imgartists.com/roster/natalie-lewis/

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. Notable directing engagements include a site-specific *Acis and Galatea* for Out of the Box Opera in the catacombs of a former Pillsbury Mill in Minneapolis, an immersive *Pagliacci* at Boston Lyric Opera, *Tosca* at Annapolis Opera and *Pagliacci* at Opera Colorado.

Recent directing 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 Symphony Orchestra and Maestro James Conlon. Lefkowich also directed and choreographed *L'Histoire du soldat* at The Juilliard School with Maestro Conlon. Lefkowich made his European debut directing *Le portrait de Manon* at the Gran Teatre Liceu in Barcelona and followed with *The Rake's Progress* at La Monnaie in Brussels. 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 di 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).

Lefkowich was thrilled to fight direct the world premieres of Philip Glass' *Appomattox* at San Francisco Opera, *Miss Lonelyhearts* at Juilliard, *La fanciulla del West* at New York City Opera and the New York Off-Broadway run of *A Clockwork Orange*. Lefkowich is a guest artist and performs master classes at several young artist programs and universities including the San Francisco Opera Center Adler Fellowship Program, Atelier Lyrique at



L'Opéra de Montréal, McGill School of Music and Ithaca College.

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

Lefkowich served as the Artistic Director of the Mill City Summer Opera in Minneapolis, Minnesota where he directed the annual summer offerings of *Pagliacci*, *Barber of Seville*, *Tosca*, *Daughter of the Regiment*, *Sweeney Todd* and *Maria de Buenos Aires*. 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.

www.davidlefkowich.com

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 Melissa Deal
 Anastasia Ehrlich
 Bruno Eicher
 Natalie Gaynor
 Rebekah Johnson
 Heather Kurzbauer
 Dimitri Lazarescu
 Jennifer Gordon Levin
 Alexander Martin
 Boson Mo
 Derek Powell
 Rebecca Racusin
 Barbara Scowcroft
 Amy Semes
 Emily Switzer

Viola

Allyson Goodman
 Brant Bayless
 Stephanie Block
 Mary Hammann
 Paul Murphy
 Amy Pikler
 Yuan Qi
 Sarah Switzer

Cello

Anthony Ross
 David Garrett
 Chloe Hong
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Trombone

David Binder
 Jeremy Buckler

Bass Trombone

Randall Hawes

Timpani

Jason Haaheim

Celesta

Adelle Eslinger
Runnicles

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Glockesnspiel

Kimi Kawashima

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25 years with the Grand Teton Music Festival

celebrating GTMF musicians



Thalia Moore



Mary Corbett



Robert Stiles

Claudine Bigelow Viola

It's been a tender experience to explore memories of 25 years with the Grand Teton Music Festival and what it has meant to me and to my family. I have raised my children from infancy here, every summer, for what now feels like forever. It has also been a place of deep personal growth and connection. We have felt the influences of music, mountains and community here that have touched all of our lives in meaningful ways.

Every time I return, I gasp at the view. Every single time. The poet, Wendell Berry, speaks of "the peace of wild things," and some of what I feel connects to that idea. I also feel inspired and invigorated by the tremendous energy of these mountains.

When I play with the orchestra in Walk Festival Hall, it marks me similarly. I have had some of the most exciting orchestral experiences of my life here. I have been pierced by solos of my colleagues and guest artists, and poured my heart and emotion into expressing what the maestro and the music has asked of me. I have taken deep dives into understanding the language of music. I have loved the maestro's interpretations of Mahler and Beethoven in particular. It's poured into me a wealth of musical language, memory, color and power. It has made me a better musician and teacher.

This place became a second home for my kids. My son cemented his love for biking here, propelled onward by treasured views, strengthened by the energy he felt from the mountain ranges. He eventually found ways to return often, to race in Lotoja many times, even winning once in his class, as an adult. One of my daughters

was able to get summer work at Persephone and was mentored and developed her passion for baking by locals, Kevin and Alli Cohane. She was welcomed by the local community, a tremendous gift to her. She still uses these skills professionally, and we are grateful for Kevin's positive influence. Another daughter has developed a strong love for the outdoors; hiking and mountain views continue to be a mainstay of her life for meditation, comfort and inspiration.

Mary Corbett Violin

As the last chords of the Festival Orchestra's final performance ebb, the clock resets and the countdown to the next season begins.

After making my home at sea level, the beauty and contrast of the Teton Range is as fresh and awe-inspiring as my first glimpse so many years ago. I am blessed beyond measure to have the opportunity to experience Maestro Ling Tung's vision and the realization of that vision—the Grand Teton Music Festival as an oasis of solace, restoration and renewal for classical musicians. It is a magical mixture of both symphonic and chamber music amidst the splendor of the mountains.

Mere hours after performing Strauss' tone poem *An Alpine Symphony*, I found myself on a sub-alpine trail in the midst of jaw-dropping vistas, stepping into the very landscape that Strauss had created for the listener, a setting that could only amplify the musical experience!

Forged and honed through the mutual love of music and the outdoors, the lifelong connections made with both Festival musicians and local Teton Valley residents are a part of the beautiful tapestry of GTMF. Experiencing the total solar

eclipse of 2017 from atop Sheep's Mountain and watching the moon's shadow approaching rapidly from the West, in addition to the 360° sunrise/sunset, was a miraculous event made even more meaningful because it was shared with Festival friends.

After 25 summers, choosing one musical experience as a favorite is a nearly impossible task, as so many times my eyes blurred with tears, wishing time would slow during a moving performance. But *Madame Butterfly* under the masterful baton of Maestro Runnicles was truly extraordinary, and after decades of making music at the highest level, *Butterfly* was a transcendent experience.

I leave a piece of my heart here each summer in this, the most magical of places.

Erik Gronfor Double Bass

There is so much that I love about participating in the Grand Teton Music Festival. I feel incredibly fortunate to be able to spend a few weeks every summer in the most strikingly beautiful location in our country, and over the years I have taken every opportunity to spend as much time hiking the trails, biking and just soaking up the beauty as I can. Every year my sense of awe for the Tetons is undiminished. Now combine this experience with performing with one of the greatest festival orchestras in the world (especially when Sir Donald is at the podium) and you're as close to heaven as it gets! It is, without a doubt, the time I most look forward to in my year.

Having said this, what I truly love most about the Festival is the people. Last summer I was seriously injured in a biking accident while I was at the Festival, and I spent over a week in the hospital. During

that time the love and support I received from my fellow musicians and administrators was truly overwhelming. I felt that I was a part of a close-knit family, albeit one that only sees each other for a few weeks out of the year. Some of my dearest friends are here, we've seen each other's children grow up, and they, too, eagerly anticipate the opportunity to see each other every summer. It's been a great place to raise kids!

When it comes to memorable performances it's so hard to pick one experience. I will always remember Mahler 3 and Mahler 1 as seminal moments for me performing these great works. There is a magical synthesis created when Maestro Runnicles and Mahler meet!

Karen Whitson Kinzie **Violin**

It's hard to believe I've been playing with the Grand Teton Music Festival for a quarter of a century now! My first year, in 1999, was the summer before my husband (John Kinzie, percussion) and I were married, so my name is on the wall twice with different last names!

For me, three key words come to mind when I reflect on my time spent here: people, music and scenery. I have made many new friends and reconnected with people from long ago, as well as being included in the "percussion" family. My far-flung siblings as well as my parents have celebrated many family reunions and birthdays in Jackson Hole, and these will always be special memories for me. My mother and her husband used to rent a place up here for a month every summer, and thoroughly enjoyed many chamber music concerts and symphony dress rehearsals, as well as spending

time with grandkids. John and I feel so fortunate to have been bringing our four boys up here beginning from when they were first born up until now, when our youngest is about to graduate from high school. We continue to cherish the time spent with them hiking, biking to Nora's for breakfast, golfing at Teton Pines, and camping on Jackson Lake.

It's hard to put into words the power of the music that is created here on stage at the festival. Every single person wants to be here! It is not just a job, but a calling. The incredible feeling of making music together is overwhelming, both in chamber music and in full symphonic works. My favorite things to play here always include our amazing Music Director, Sir Donald Runnicles. Any symphony by Mahler or any opera he conducts are my pivotal moments of the entire year. I leave this special place replenished to return home to my regular life, but already looking forward to the next summer.

Jennifer Gordon Levin **Violin**

I first came to the Grand Teton Music Festival in the summer of 1996. I flew from Washington, DC into the Jackson Hole Airport and stepped off the airplane to the sight of the most magnificent mountains I had ever seen. There have been many arrivals since, but such is the power of this place that the thrill of that first sight never dims. And then awe gives over to calm, to peace, to the feeling, strange that first summer but so familiar today, that I am home.

But it isn't only nature that inspires here. Playing with the GTMF Orchestra has been from the first a transformative experience. My Festival colleagues are the best in the world at what they do, and

our brilliant leadership makes the whole even greater than the sum of its parts. I confess I have never felt quite this way about any other musical organization.

I recall, among so many startling evenings, one August night in 2018. Mahler's Third Symphony was on the stands. From the very first notes, the music seemed to come from the heavens. All the players felt it, and Maestro Runnicles, too, and the audience. You could see it on people's faces—that sense of collective wonder that visits only a handful of times in a performing life. We were all in it together, carried along on each other's wings. That's the magic of GTMF, and of the people blessed to venture here. It is the enduring honor of a lifetime to be among them.

So many have become my dear friends and extended family. Year folds into year, and before long their children and my two daughters, the whole bunch of them having in a very real sense grown up in the back row of Walk Festival Hall, are enjoying their own summer reunions. They'll carry these memories with them all their lives. Long after my playing days are over, I suspect they'll come here on their own—because it's become home for them, too. My husband, a city boy for whom the word "hike" was once a pejorative term meaning "walk taken only because one couldn't find a taxi," now reliably pesters me each spring: "When are we going? Can we stay longer?" He tromps up and down the mountain, he comes to every concert, he yells his "bravis." When it's time to leave, they are all as sad as I am.

Because this is the place where art and nature dovetail, where human-made beauty meets beauty that will outlive us all, where

musicians and audiences alike are reminded of the most precious thing we have in the universe: one another.

Thalia Moore **Cello**

I will never forget the sense of wonder that I felt as we drove into the valley for the first time—the sight of the mountains looming above, the tranquil fields with hundreds of cows and horses grazing, etc. I couldn't wait to explore everything. Every year since my first GTMF season in 2000, I experience the same excitement and joy as we drive over the pass and into the valley.

When the first rehearsal started, I was amazed at the glorious sound and the tremendously high level of playing. It was an honor to be a part of this fabulous group. I experience this feeling every year!

In addition to the wonderful musical experience, the Festival provides us with the opportunity to spend valuable time with our families. Our kids have been to the Festival every year since their birth and view their time in the Tetons as the highlight of their year. We always spend time exploring the breathtaking scenery via hiking and camping during the breaks between weeks.

In 2000, we had just found out that we were expecting, and along with my partner Anna Kruger, spent many hours of our free time watching "The Miracle of Life" and other childbirth-related shows on TV.

I feel that GTMF is "The Miracle of Music" in many, many ways. The orchestral and chamber music concerts rank among my very favorite musical experiences ever. The colleagues are fabulous, the cello section stellar, and the

variety of programming is amazing. Additionally, since I spend the rest of my year performing opera and ballet, GTMF provides a valuable opportunity to experience the symphonic repertoire at the very highest level.

I was so thrilled when Maestro Runnicles became Music Director at GTMF! Performing with him at the helm at the San Francisco Opera had always been a highlight of my career there, and I was sad when he left. However, it is my good fortune to be able to continue performing under his leadership at GTMF! When selecting the weeks when I can attend GTMF, I always make sure to include "Runnicles weeks."

I look forward to this season at GTMF, and to (hopefully) several more after 2024!

Robert Stiles **Librarian; Double Bass**

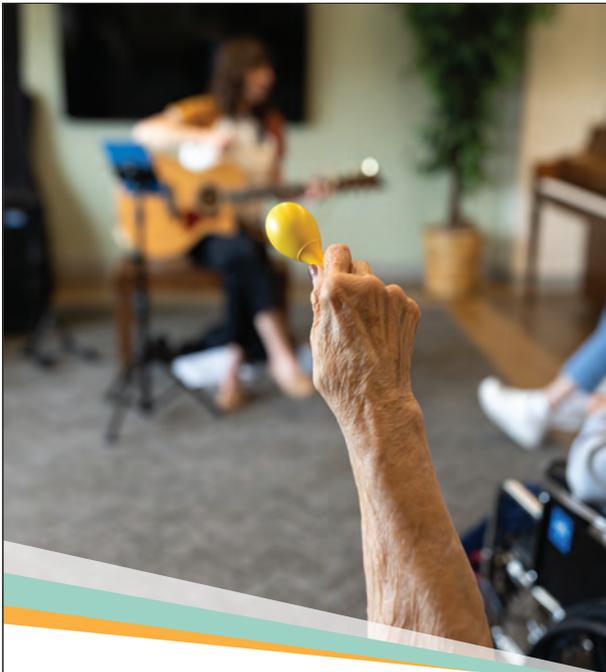
What an incredible honor and great fortune to have participated in the Grand Teton Music Festival (GTMF) for 25 years—nearly half of my life! I first came to Jackson in 1991 for the Grand Teton Music Festival Seminar. I fell in love with the area, the experience of the Festival, and hoped to return as a professional in the future. That first trip connected me with Paul Ellison, who then became my double bass teacher at Rice University (and who still performs in the Festival), thus opening doors to a career that I could have never imagined. Not long after beginning my position with the Detroit Symphony, there was an opportunity to return to GTMF in the summer of 2000, and it has been my great thrill to return every summer since.

Each summer provides renewal of mind, body and soul. There is a magic that is indescribable, not only in the scenic beauty, but in

the amazing music making on stage. Along with my role as the Principal Librarian, I've played dozens of concerts and had the good fortune to play under the three longtime GTMF Music Directors. While it is hard to choose a favorite performance, in 2014 the orchestra performed Mahler Symphony No. 5 with Donald Runnicles. The beautiful depth of sound of nine double basses (four of which date from the 17th century) still resonates with me to this day. I would be remiss to not mention last summer's performances of Puccini's *Madama Butterfly* as they were transcendent and radiated perfection.

In my role as Principal Librarian, I've worked directly with many of the world's great conductors, soloists and composers. Working with Donald directly and making music with him on stage has been one of the great joys of my career. Beyond the music, I've made many lifelong friends at GTMF. Spending time with the musicians and staff (who are like family) floating down String Lake, hiking to Table Mountain, or enjoying a meal (especially parking lot pizza!) are always a yearly highlight.

Ultimately, my favorite part of being a part of GTMF is having my family join me every summer. In my early years, my parents were able to enjoy the magic of the Festival and the Tetons. Now my wife, son and dog look forward to enjoying the music, mountain biking and experiencing the serenity of nature (and we've mixed in a few winter ski trips!). What a privilege to be a part of GTMF!



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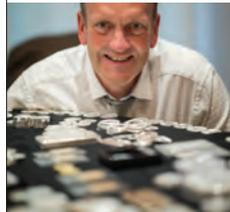
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INTRODUCING YOUR
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concertmasters



Madeline Adkins

Utah Symphony, Concertmaster
GTMF 8 years



Julianne Lee

Dover Quartet, Viola; Boston Symphony
Orchestra, Assistant Principal Second;
Curtis Institute of Music
GTMF 5 years



David Coucheron

Atlanta Symphony Orchestra,
Concertmaster; Emory University;
Kennesaw State University
GTMF 5 years



Jessica Mathaes

Austin Symphony Orchestra,
Concertmaster; Southwestern University
GTMF 6 years



Eunice Keem

Dallas Symphony Orchestra,
Associate Concertmaster
GTMF 8 years

violins



Hasse Borup

University of Utah
GTMF 20 years



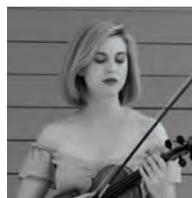
Marina Brubaker

Houston Symphony
GTMF 26 years



David Brubaker

Minnesota Orchestra
GTMF 12 years



Jorie Butler-Geyer

Westmoreland Symphony Orchestra,
Principal Second
GTMF 3 years



Ami Campbell
The Dallas Opera, Associate
Concertmaster
GTMF 3 years



Mary Corbett
The Florida Orchestra
GTMF 25 years



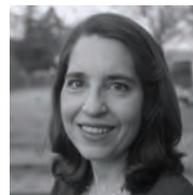
Connor Chaikowsky
New World Symphony
GTMF 1 year



Judith Cox
Atlanta Symphony Orchestra;
LYRA String Quartet
GTMF 32 years



Eva Cappelletti Chao
Orchestras at the Kennedy Center,
Substitute; Baltimore Symphony,
Substitute
GTMF 22 years



Gina Costanza Davis
Tulsa Symphony Orchestra, Assistant
Concertmaster; Tulsa Opera Orchestra,
Concertmaster
GTMF 28 years



Annie Kuan-Yu Chen
Houston Symphony
GTMF 3 years



Melissa Deal
Indianapolis Symphony Orchestra
GTMF 1 year



Joan Christenson
San Antonio Philharmonic; Musical
Offerings, Artistic Director
GTMF 26 years



Tracy Gibson Dunlop
Flint Symphony Orchestra; University of
Michigan - Flint
GTMF 24 years



Jay Christy
Atlanta Symphony Orchestra, Acting
Associate Principal/Assistant Principal
Second; Emory University
GTMF 20 years



Jeffrey Dyrda
National Arts Centre Orchestra
GTMF 3 years



Julie Coleman
Oregon Symphony
GTMF 21 years



Anastasia Ehrlich
Houston Symphony
GTMF 3 years

INTRODUCING YOUR

festival orchestra



Bruno Eicher

Metropolitan Opera Orchestra,
Assistant Concertmaster; Manhattan
School of Music
GTMF 16 years



Laura Ha

Utah Symphony, Second Associate
Concertmaster
GTMF 6 years



Gregory Ewer

Oregon Symphony; Reed College
GTMF 17 years



Ling Ling Huang

Freelance Musician
GTMF 9 years



Lois Finkel

Brown University
GTMF 38 years



Tomoko Iguchi

Kansas City Symphony
GTMF 22 years



Rebecca Kruger Fryxell

Cincinnati Symphony Orchestra
GTMF 9 years



Sheela Iyengar

Atlanta Symphony Orchestra; Amadeus
String Ensemble
GTMF 12 years



Natalie Gaynor

Houston Grand Opera,
Principal Second; Houston Ballet,
Principal Second
GTMF 3 years



Dorris Dai Janssen

Kansas City Symphony
GTMF 23 years



Anna Genest

Symphony Nova Scotia, Substitute
GTMF 21 years



Rebekah Johnson

Freelance Musician
GTMF 30 years



Miika Gregg

Freelance Musician
GTMF 2 years



Alison Kim

Utah Symphony
GTMF 1 year



Kana Kimura
Houston Grand Opera Orchestra;
River Oaks Chamber Orchestra;
Mercury Baroque Ensemble
GTMF 14 years



Alexander Martin
Utah Symphony
GTMF 12 years



Karen Whitson Kinzie
Colorado Symphony
GTMF 25 years



Boson Mo
The Phoenix Symphony,
Concertmaster; Houston Symphony,
Assistant Concertmaster
GTMF 4 years



Jennifer Kozbial Posadas
Utah Symphony
GTMF 1 year



Louise Morrison
Nashville Symphony; ALIAS Chamber
Ensemble, Artistic Director
GTMF 12 years



Marta Krechkovsky
Pittsburgh Symphony Orchestra
GTMF 9 years



Holly Mulcahy
Wichita Symphony Orchestra,
Concertmaster; Arts Capacity,
Artistic Director; Soloist
GTMF 22 years



Heather Kurzbauer
Sinfonia Rotterdam; Netherlands
Radio Chamber Orchestra; University
of Amsterdam
GTMF 39 years



Patrick Neal
Naples Philharmonic, Assistant Principal;
Florida Gulf Coast University
GTMF 17 years



Dimitri Lazarescu
The Phoenix Symphony, Assistant
Principal Second
GTMF 35 years



Derek Powell
National Symphony Orchestra
GTMF 7 years



Jennifer Gordon Levin
Iris Orchestra; Los Angeles
Studio Musician
GTMF 25 years



Christopher Pulgram
Atlanta Symphony Orchestra; Peachtree
String Quartet
GTMF 6 years

INTRODUCING YOUR

festival orchestra



Rebecca Racusin

New Jersey Symphony, Substitute
GTMF 8 years



Maria Semes

Baltimore Symphony Orchestra
GTMF 4 years



Dan Rizner

DePauw University, Professor Emeritus
GTMF 43 years



Sha

Shanghai City Symphony Orchestra,
Concertmaster; Shanghai University
GTMF 20 years



Jennifer Ross

ProMusica Chamber Orchestra,
Principal Second; Pittsburgh Symphony
Orchestra, Principal Second (former)
GTMF 43 years



Simon Shiao

University of North Florida
GTMF 24 years



Sarah Schwartz

San Diego Symphony
GTMF 22 years



Olga Shpitko

Atlanta Symphony Orchestra
GTMF 18 years



Barbara Scowcroft

Utah Symphony; Utah Youth Symphony,
Music Director; University of Utah
GTMF 27 years



Aleksandr Snytkin

Dallas Symphony Orchestra
GTMF 1 year



Amy Semes

Houston Symphony
GTMF 4 years



Oleg Sulyga

Houston Grand Opera
GTMF 4 years



Carolyn Semes

Pittsburgh Symphony Orchestra
GTMF 2 years



Emily Switzer

Minnesota Orchestra, Second Violin
GTMF 1 year

VIOLINS CONTINUED & VIOLAS



Ikuko Takahashi
Pacific Symphony Orchestra;
Atlanta Symphony Orchestra,
Substitute; Singapore Symphony
Orchestra, Substitute
GTMF 24 years



Lydia Umlauf
Dallas Symphony Orchestra
GTMF 4 years



Chien Tan
Oregon Symphony, Principal Second
GTMF 4 years



Marisa Votapek
Indianapolis Symphony Orchestra
GTMF 1 year



Anne-Marie Terranova
Naples Philharmonic
GTMF 27 years



Yi Zhao
Minnesota Orchestra
GTMF 8 years



Jennifer Thompson
Toronto Symphony Orchestra
GTMF 23 years

violins



Martin Andersen
New Jersey Symphony; Stevens
Institute of Technology
GTMF 31 years



Claudine Bigelow
Utah Symphony, Substitute; Deseret
String Quartet; Brigham Young University
GTMF 25 years



Brant Bayless
Utah Symphony, Principal
GTMF 21 years



Stephanie Block
Sarasota Orchestra, Principal
GTMF 1 year

INTRODUCING YOUR

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Zachary Collins

Indianapolis Symphony Orchestra
GTMF 6 years



Allyson Goodman

Kennedy Center Opera House Orchestra,
Principal; Catholic University of America
GTMF 10 years



Lucina Horner Cosby

Alabama Symphony Orchestra; Alabama
School of Fine Arts
GTMF 34 years



Susan Gulkis Assadi

Seattle Symphony Orchestra,
Principal (retired)
GTMF 26 years



Joan DerHovsepian

Houston Symphony, Principal;
Rice University
GTMF 24 years



Rachel Halvorson

San Diego Symphony; Sarasota
Orchestra, Principal (former)
GTMF 2 years



Chiara Kingsley Dieguez

Baltimore Chamber Orchestra, Principal;
National Symphony Orchestra
GTMF 21 years



Mary Hammann

Metropolitan Opera Orchestra
GTMF 8 years



Nathan Frantz

Sarasota Orchestra;
New College of Florida
GTMF 1 year



Yang-Yoon Kim

Atlanta Symphony Orchestra
GTMF 8 years



Joel Gibbs

Utah Symphony
GTMF 2 years



Anna Kruger

San Francisco Ballet Orchestra,
Associate Principal; New Century
Chamber Orchestra, Principal;
California State University, Sacramento
GTMF 27 years



Caroline Gilbert

Buffalo Philharmonic Orchestra,
Principal
GTMF 7 years



Yiyin Li

Atlanta Symphony Orchestra
GTMF 3 years



Christopher Lowry
Alabama Symphony Orchestra, Principal
GTMF 1 year



Madeline Sharp
Atlanta Symphony Orchestra
GTMF 6 years



Paul Murphy
Atlanta Symphony Orchestra, Associate
Principal; Emory University
GTMF 16 years



Whitney Sjogren
Utah Symphony
GTMF 7 years



Amy Pikler
San Antonio Philharmonic
GTMF 3 years



Phillip Stevens
Colorado Symphony Orchestra;
Metropolitan State University of Denver
GTMF 7 years



Rita Porfiris
Iceland Symphony Orchestra,
Co-Principal
GTMF 24 years



Rachel Swerdlow
Seattle Symphony, Viola & Assistant
Librarian; Fulton Street Chamber Players,
Co-Founder
GTMF 23 years



John T. Posadas
Utah Symphony
GTMF 1 year



Sarah Switzer
Minnesota Orchestra
GTMF 3 years



Yuan Qi
Utah Symphony, Associate Principal
GTMF 2 years



Kayla Williams
Freelance Musician
GTMF 3 years



Abhijit Sengupta
Director of Artistic Planning,
Carnegie Hall
GTMF 23 years

INTRODUCING YOUR
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cellos



Silver Ainomäe
Minnesota Orchestra, Associate Principal
GTMF 3 years



Kari Jane Docter
Metropolitan Opera Orchestra
GTMF 19 years



Grace An
Freelance Musician
GTMF 2 years



Allison Drenkow
Charlotte Symphony, Assistant Principal
GTMF 3 years



Thomas Carpenter
Atlanta Symphony Orchestra
GTMF 6 years



Karen Freer
Atlanta Symphony Orchestra,
Assistant Principal
GTMF 19 years



Jennifer Choi
Dallas Symphony Orchestra
GTMF 1 year



Judith Galecki
Colorado Symphony
GTMF 13 years



Gregory Clinton
Omaha Symphony, Associate Principal
GTMF 33 years



David Garrett
Los Angeles Philharmonic; California
State University, Long Beach
GTMF 11 years



Krisanthy Desby
Strobe
GTMF 31 years



Lukas Goodman
Minnesota Orchestra, Assistant Principal
GTMF 1 year



Theodore Harvey
Dallas Symphony Orchestra, Associate
Principal
GTMF 1 year



Steven Laven
Boston Pops Esplanade Orchestra;
Rhode Island Philharmonic; Pro Arte
Chamber Orchestra of Boston, Principal
GTMF 34 years



Deborah Nitka Hicks
Fort Wayne Philharmonic,
Assistant Principal
GTMF 32 years



Amy Leung
Bay Area Freelance Musician
GTMF 21 years



Chloe Hong
Colorado Symphony, Assistant Principal
GTMF 2 years



Seoyoen Min
Colorado Symphony, Principal
GTMF 4 years



Jennifer Humphreys
St. Louis Symphony Orchestra
GTMF 11 years



David Mollenauer
San Antonio Philharmonic, Assistant
Principal; SOLI Chamber Ensemble,
Founding Member
GTMF 20 years



Charae Krueger
Atlanta Opera Orchestra, Principal;
Atlanta Ballet Orchestra, Principal;
Kennesaw State University
GTMF 12 years



Thalia Moore
San Francisco Opera Orchestra,
Associate Principal; San Francisco Ballet
Orchestra, Acting Assistant Principal
GTMF 25 Years



Andrew Larson
Utah Symphony,
Acting Associate Principal
GTMF 6 years



Marcia Peck
Minnesota Orchestra
GTMF 54 years



Daniel Laufer
Atlanta Symphony Orchestra,
Associate Principal
GTMF 13 years



Beth Rapier
Minnesota Orchestra
GTMF 1 year

INTRODUCING YOUR

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Anthony Ross

Minnesota Orchestra, Principal
GTMF 2 years



Dariusz Skoraczewski

Baltimore Symphony Orchestra, Principal
GTMF 7 years



David Schepps

New Mexico Philharmonic; University of
New Mexico
GTMF 32 years



Janet Steinberg

Vancouver Symphony Orchestra,
Associate Principal; Western
Washington University
GTMF 31 years



Julia Sengupta

Metropolitan Opera Orchestra,
Substitute; Baltimore Symphony,
Substitute
GTMF 15 years

basses



Richard Barber

National Symphony Orchestra, Assistant
Principal; Eclipse Chamber Orchestra
GTMF 17 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 34 years



Robert Barney

Santa Fe Pro Musica; Baltimore
Symphony Orchestra, Former Principal
GTMF 17 years



Susan Cahill

Colorado Symphony Orchestra;
CU Boulder College of Music,
Associate Professor
GTMF 13 years



Patrick Bilanchone

Jacksonville Symphony, Acting
Associate Principal
GTMF 29 years



Marty Camino

Electric Bass
Center for the Arts, Executive Director
GTMF 6 years



Charles DeRamus
Royal Swedish Opera, Principal
GTMF 12 years



Sidney King
University of Louisville
GTMF 32 years



Deborah Dunham
Mercury Chamber Orchestra, Principal;
Santa Fe Pro Musica, Co-Principal
GTMF 22 years



Joseph Lescher
San Francisco Opera Orchestra, Principal
GTMF 16 years



Paul Ellison
Rice University
GTMF 38 years



Brandon Mason
Detroit Symphony Orchestra;
Wayne State University
GTMF 6 years



Erik Gronfor
Houston Grand Opera,
Assistant Principal
GTMF 25 years



Joseph McFadden
Atlanta Symphony Orchestra, Principal
GTMF 4 years



Corbin Johnston
Utah Symphony, Associate Principal
GTMF 20 years



Steve Metcalf
Colorado Symphony, Principal
GTMF 1 year



Jeffrey Kail
Kansas City Symphony, Principal (former)
GTMF 4 years



Andrew Raciti
Milwaukee Symphony Orchestra,
Associate Principal; Northwestern
University; Orford Musique
GTMF 16 years



Robin Kesselman
Houston Symphony, Principal
GTMF 8 years



Nicholas Recuber
Colorado Symphony, Assistant Principal;
Denver University
GTMF 2 years

INTRODUCING YOUR

festival orchestra



Bill Ritchie

Omaha Symphony, Assistant Principal
(retired)
GTMF 39 years



David Williamson

Minnesota Orchestra: St. Olaf College
GTMF 29 years

flutes & piccolos



Carole Bean

National Symphony Orchestra
GTMF 30 years



Stephanie Mortimore

Metropolitan Opera Orchestra, Principal
Piccolo; The Juilliard School
GTMF 22 years



Julia Bogorad-Kogan

St. Paul Chamber Orchestra, Principal;
University of Minnesota
GTMF 42 years



Christina Smith

Atlanta Symphony Orchestra, Principal
GTMF 9 years



Adam Kuenzel

Minnesota Orchestra, Principal
GTMF 8 years



Mercedes Smith

Utah Symphony, Principal
GTMF 8 years



Koren McCaffrey

Metropolitan Opera Orchestra
GTMF 7 years



Jennifer Steele

Pittsburgh Symphony Orchestra;
Duquesne University
GTMF 2 years



Marcia McHugh

Baltimore Symphony Orchestra; Trio
Sirènes, Flutist and Founding Member
GTMF 6 years



Caitlyn Valovick-Moore

Utah Symphony, Piccolo/Utility Flute;
University of Utah
GTMF 13 years



Alice Kogan Weinreb
National Symphony Orchestra;
Eclipse Chamber Orchestra
GTMF 24 years

oboes & english horns



Zachary Boeding
Atlanta Symphony Orchestra,
Associate Principal
GTMF 6 years



Dwight Parry
Cincinnati Symphony Orchestra,
Principal; Bowling Green State
University; College Conservatory
of Music
GTMF 3 years



Emily Brebach
Atlanta Symphony Orchestra;
Emory University
GTMF 8 years



Martin Schuring
Arizona State University
GTMF 41 years



Jonathan Gentry
Atlanta Symphony Orchestra
GTMF 1 year



Elizabeth Koch Tiscione
Atlanta Symphony Orchestra, Principal
GTMF 15 years



Melissa Hooper
Baltimore Symphony Orchestra,
Assistant Principal
GTMF 5 years



Tamara Benitez Winston
Nashville Symphony Orchestra
GTMF 3 years



Bobby Nunes
Sarasota Orchestra, Principal
GTMF 1 year

clarinets



José González Granero

San Francisco Opera Orchestra, Principal
GTMF 5 years



Victoria Luperi

Pittsburgh Symphony Orchestra,
Associate Principal Clarinet and
Principal E-flat Clarinet; Carnegie
Mellon University
GTMF 11 years



Marci Gurnow

Dallas Symphony Orchestra; Atlanta
Symphony Orchestra
GTMF 8 years



Eugene Mondie

National Symphony Orchestra, Assistant
Principal; Peabody Institute; Catholic
University of America
GTMF 8 years



Stephanie Key

Dallas Symphony; SOLI
Chamber Ensemble
GTMF 20 years



David Pharris

Minnesota Orchestra
GTMF 12 years



Gi Lee

Philadelphia Orchestra, Substitute;
Temple University
GTMF 2 years



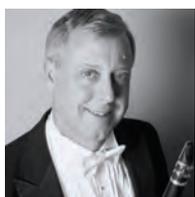
Gregory Raden

Dallas Symphony Orchestra, Principal;
Southern Methodist University; University
of North Texas
GTMF 22 years



Junghwan Lee

San Francisco Opera, Season Substitute/
Clarinet, Bass Clarinet
GTMF 1 year



Thomas LeGrand

Houston Symphony, Associate Principal
GTMF 39 years

bassoons & contrabassoons



Andrew Brady
St. Paul Chamber Orchestra, Principal
GTMF 8 years



Richard Ranti
Boston Symphony Orchestra,
Associate Principal (former); Philadelphia
Orchestra (former)
GTMF 1 year



Steven Braunstein
San Francisco Symphony (retired);
San Francisco Conservatory of Music
GTMF 22 years



Ivy Ringel
Indianapolis Symphony
Orchestra, Principal
GTMF 1 year



Juan de Gomar
Atlanta Symphony Orchestra
GTMF 24 years



Ted Soluri
Dallas Symphony Orchestra, Principal;
Southern Methodist University
GTMF 1 year



Sue Heineman
National Symphony Orchestra, Principal
GTMF 14 years



Kristen Sonneborn
Naples Philharmonic, Principal;
Florida Gulf Coast University
GTMF 31 years



Rudi Heinrich
Milwaukee Symphony Orchestra,
Assistant Principal
GTMF 1 year



Sharon Kuster
San Antonio Philharmonic, Principal
GTMF 34 years

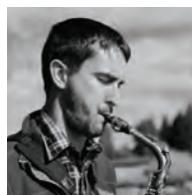
INTRODUCING YOUR
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saxophones



Daron Bradford

Utah Symphony, Substitute;
Brigham Young University
GTMF 7 years



Mike Richards

GTMF 5 years



James Forger

Michigan State University
GTMF 27 years

horns



Alison Dresser

Indianapolis Symphony Orchestra
GTMF 2 years



Bob Lauver

Pittsburgh Symphony Orchestra
GTMF 23 years



Michael Gast

Minnesota Orchestra, Principal
GTMF 15 years



Shelby Nugent

The Dallas Opera
GTMF 7 years



Nancy Goodearl

Houston Symphony (retired)
GTMF 33 years



Gavin Reed

River Oaks Chamber Orchestra; River
Oaks Chamber Orchestra Brass Quintet;
Cabrillo Festival of Contemporary Music;
University of Houston
GTMF 5 years

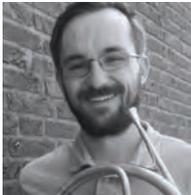
HORNS CONTINUED AND TRUMPETS



Jonathan Ring
San Francisco Symphony; The Bay Brass
GTMF 27 years



Adam Unsworth
Ann Arbor Symphony, Principal;
University of Michigan
GTMF 6 years



Edmund Rollett
Utah Symphony, Associate Principal;
Westminster College
GTMF 7 years



Gail Williams
Chicago Symphony Orchestra (retired);
Northwestern University
GTMF 32 years



Paul Straka
St. Paul Chamber Orchestra; Lyric Opera
of Chicago
GTMF 7 years

trumpets



Barbara Butler
Chicago Chamber Musicians; Music
of the Baroque; Rice University; Music
Academy of the West
GTMF 43 years



Thomas Hooten
Los Angeles Philharmonic, Principal;
University of Southern California,
Thornton School of Music
GTMF 16 years



L. Russell Campbell
Dallas Symphony Orchestra,
Associate Principal
GTMF 6 years



Billy R. Hunter, Jr.
Metropolitan Opera Orchestra;
Manhattan School of Music
GTMF 3 years



Charles Daval
University of Illinois
GTMF 33 years



Conrad Jones
Indianapolis Symphony Orchestra,
Principal
GTMF 6 years

INTRODUCING YOUR

festival orchestra



Justin Kohan

Canton Symphony Orchestra, Principal;
Akron Symphony Orchestra, Principal
GTMF 3 years



Matthew Sonneborn

Naples Philharmonic, Principal;
Florida Gulf Coast University
GTMF 19 years



Jennifer Marotta

University of Southern California
GTMF 18 years



Michael Tiscione

Atlanta Symphony Orchestra, Associate
Principal; Emory University
GTMF 2 years

trombones



David Binder

Detroit Symphony Orchestra
GTMF 7 years



Randall Hawes

Detroit Symphony Orchestra (retired);
Northwestern University; Cleveland
Institute of Music
GTMF 7 years



Jeremy Buckler

Baltimore Symphony Orchestra
GTMF 2 years



Ryan Miller

Indianapolis Symphony Orchestra, Acting
Principal; University of Indianapolis
GTMF 3 years



Jay Evans

Alabama Symphony Orchestra, Principal;
University of Alabama Birmingham;
University of Montevallo
GTMF 19 years



Craig Mulcahy

National Symphony Orchestra, Principal
GTMF 23 years



Matthew Guilford

National Symphony Orchestra, Solo
Bass Trombone; University of Maryland
School of Music
GTMF 5 years



Jonathan Randazzo

St. Louis Symphony, Principal
GTMF 1 year



Jared Rodin
Indianapolis Chamber Orchestra,
Principal; Music of the Baroque;
Butler University
GTMF 20 years



Jamie Williams
Deutsche Oper Berlin, Principal;
Hochschule für Musik und
Theater Rostock
GTMF 3 years

tubas



Játik Clark
Oregon Symphony, Principal;
Oregon State University; Portland
State University
GTMF 24 years



John DiCesare
Seattle Symphony, Principal;
University of Washington
GTMF 2 years

timpani



Michael Crusoe
Seattle Symphony Orchestra (retired);
University of Washington
GTMF 15 years



Erich Rieppel
Minnesota Orchestra, Principal;
OAcademy, Orchestra of the Americas
GTMF 2 years



Kenneth Every
Jacksonville Symphony, Principal
GTMF 33 years



Leonardo Soto
Houston Symphony, Principal
GTMF 4 years



Jason Haaheim
Metropolitan Opera Orchestra,
Principal; Bard Conservatory, Juilliard
Preparatory Division
GTMF 2 years

percussion



Richard Brown*

Houston Grand Opera, Principal;
Rice University (retired)
GTMF 46 years



John Kinzie

Colorado Symphony, Principal;
University of Denver
GTMF 35 years



Keith Carrick

Utah Symphony, Principal; University
of Utah
GTMF 7 years



Joseph Petrasek

Atlanta Symphony Orchestra, Principal;
University of Miami
GTMF 1 year



Riely Francis

San Antonio Philharmonic, Principal
GTMF 21 years



Andrés Pichardo-Rosenthal

Detroit Symphony Orchestra,
Assistant Principal
GTMF 2 years



Craig Hauschildt

Houston Grand Opera; Houston Ballet;
River Oaks Chamber Orchestra; Loop38
GTMF 21 years



Brian Prechtl

Baltimore Symphony Orchestra
GTMF 33 years



Steve Hearn

Colorado Symphony, Assistant Principal
Timpani/Section Percussion
GTMF 6 years



Matthew Strauss

Houston Symphony, Associate
Principal; Rice University
GTMF 5 years



Eric Hopkins

Utah Symphony, Associate Principal
GTMF 1 year



Wiley A. Sykes

Greensboro Symphony Orchestra,
Principal; Winston-Salem
Symphony; Philidor Percussion
Group; Guilford College
GTMF 23 years

harps



Elisabeth Remy Johnson
Atlanta Symphony Orchestra, Principal;
Emory University; Georgia State
University; Kennesaw State University
GTMF 9 years



Anne Preucil Lewellen
Fort Wayne Philharmonic, Principal
GTMF 26 years



Rachel Van Voorhees Kirschman
Louisiana Philharmonic Orchestra,
Principal; Loyola University
GTMF 45 years



Allegra Lilly
Houston Symphony, Principal;
University of Miami
GTMF 3 years

keyboards



Yvonne Chen
St. John's School
GTMF 1 year



Kimi Kawashima
Westminster University, Director of
Music; NOVA Chamber Music Series,
Artistic Director
GTMF 9 years



Julie Coucheron
Kennesaw State University
GTMF 2 years



Pam Drews Phillips
Freelance Musician
GTMF 25 years



Jason Hardink
Utah Symphony, Principal;
Westminster University
GTMF 17 years



Adelle Eslinger Runnicles
Deutsche Oper Berlin
GTMF 18 years

INTRODUCING YOUR
festival orchestra

librarians



Crozet Duplantier

Joffrey Ballet
GTMF 19 years
Weeks 1-4



Robert Stiles

Detroit Symphony Orchestra, Principal
Librarian & Substitute Bass
GTMF 25 years
Weeks 5-8

resident conductor



Benjamin Manis

GTMF 1 year

audio producer/engineer & piano technician



Vic Muenzer

Audio Producer & Engineer
10 years



Cassie Van Gelder

Piano Technician
4 years



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The following donations were received between May 10, 2023 and May 23, 2024.

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