

season

64



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welcome

to the 64th season of the Grand Teton Music Festival!

On behalf of the 270+ musicians participating over this summer, I am thrilled to welcome you to our storied Walk Festival Hall. In this fast-moving and changeable world, we all savor anew the opportunity to make music here, where the alpine air restores and these magnificent and timeless mountains cast their perennial spell.

As I believe our audiences have come to expect, our season of concerts showcases the orchestra in a variety of ensembles and eclectic repertoire that should inspire, challenge and transform. We open the season with the mighty **Ninth Symphony of Ludwig van Beethoven**, a groundbreaking work that has galvanized countless generations and remains today an Olympian symbol of hope in adversity, light in darkness. **Johannes Brahms**, whose **Fourth Symphony** and **Violin Concerto** (with our dear friend James Ehnes) we will perform and record, revered the giant who went before him, asserting that “to follow in Beethoven’s footsteps transcends one’s strength.”

“Music must always contain a yearning for what is beyond the things of this world.” — Gustav Mahler

This Mahler quote reflects the deep longing for the infinite which informs well nigh all of his works. The epic **Seventh Symphony of Gustav Mahler** is for the musicians as challenging and transformative as it is for the audience. During the pandemic I took the opportunity of immersing myself in this elusive masterpiece. It is with great pride and humility that I have waited to lead this remarkable orchestra in what will be a **double debut—a first for GTMF and a first for myself**.

On account of a wonderful recent collaboration in Sydney, I was delighted to ask the young Australian composer Alex Turley to write a song cycle for GTMF featuring the glorious mezzo-soprano Sasha Cooke. His inspiration came not from the mountains but from the ocean. With the evocative title **the ocean’s dream of itself**, Alex chose a number of Australian poems extolling “the deep connection between nature and the self, exploiting how natural elements—sky, rain, rivers and storms—reflect and influence emotional and spiritual transformation.”

World premieres, first GTMF performances, the greatest symphonies—just a few forthcoming attractions of our ambitious 2025 season. Explore these pages to find your favorite artists, your favorite chamber music, your favorite concerts.

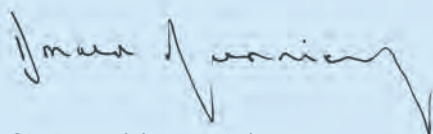
And of course, your favorite orchestra.

My favorite anecdote? It was in the break of my first orchestral rehearsal as a guest conductor with the storied GTMF Orchestra, the year was 2005—a knock at the half door (a saloon door into the original Conductor Suite, but of course, this was Wyoming)—there stood the Orchestra Manager **Richard Brown**. He boldly broached the possibility that I might be interested in the vacant Music Director post.

Dearest Richard, bless you. While the rest is history, with that quintessentially and disarmingly candid conversation began one of the most beautiful friendships in my life. I adored and respected this man—a musician who exemplified all that was miraculous about this Festival.

We miss you terribly.

Sincerely,



Sir Donald Runnicles
Music Director



Photo: Simon Pauly

welcome

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



Emma Kail

Emma Kail
Executive Director



David Donovan

David Donovan
Board Chair

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

On behalf of our Board of Directors, staff and dedicated volunteer corps, thank you for joining us for our 64th Summer Festival.

The unrivaled Festival Orchestra, led by Music Director Sir Donald Runnicles in the intimate and acoustically astounding Walk Festival Hall, is the soul of the Grand Teton Music Festival. However, it is the blend of world-class performances, combined with our commitment to providing access to music for all through our nearly 60 free community events, set against breathtaking natural surroundings, that makes us **a music festival like no other.**

We boldly open our season on Fourth of July Weekend with **Beethoven's 9th Symphony**, a work proclaiming brotherhood, joy and the triumph of humanity over adversity. Our season finale—and fourth opera production—of **Humperdinck's** fairy tale for all ages **Hansel and Gretel** complete with a world-class cast, children's chorus and stunning projections, closes our eight-week festival.

From our first week to our eighth, we're proud to bring performances of incredible quality to our home state, Wyoming. Our commitment to welcoming our community to world-class musical experiences is made possible by you. Every contribution to the Festival directly supports artistic excellence, local outreach and the continued cultural vitality of the Jackson Hole region.

Walk Festival Hall is more than a stage. It's a home—for musicians, for you, for our community. Thanks to the early success of our **Setting the Stage campaign**, we have an opportunity to not only renovate the hall, but transform it. We invite you to learn more about our exciting new chapter for Walk Festival Hall.

We are grateful that you have chosen to spend these eight weeks with us. Without your support, the Festival would not be possible.

The best is yet to come!



Scan here to learn more about the Setting the Stage campaign.



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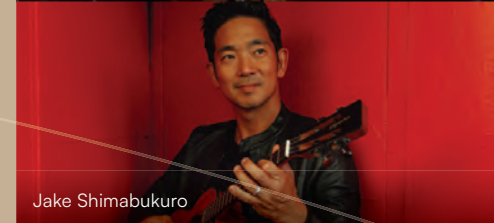
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Caitlin Lynch



Time for Three



Jake Shimabukuro



Jiji



Nicolas Altstaedt



Andrea Lam



James Ehnes



Heidi Stober

summer schedule

*Open Rehearsals at Walk Festival Hall | Fridays, July 11–August 15 at 10 AM | \$20

All children/student tickets \$5, excluding the 7/4 concert

	SUN	MON	TUESDAY	WEDNESDAY	THURSDAY
OPENING WEEK 1					Festival Orchestra: Beethoven's Ode to Joy July 3 at 6 PM Sir Donald Runnicles, conductor Caitlin Lynch, soprano Clay Hilley, tenor & more vocal soloists
WEEK 2				Benoliel Chamber Music Series: Beethoven & a Premiere July 9 at 7 PM \$35	Family Jam with Time for Three July 10 at 6 PM <i>Free; tickets required</i>
WEEK 3				Benoliel Chamber Music Series: Peter & the Wolf July 16 at 7 PM \$35	Gateway Series: An Evening with Jake Shimabukuro July 17 at 7 PM \$50/\$75
WEEK 4				Benoliel Chamber Music Series: Guitar Quintet & More July 23 at 7 PM \$35	Gateway Series: Chanticleer July 24 at 7 PM \$50/\$75
WEEK 5				Benoliel Chamber Music Series: Barber, Ravel & More July 30 at 7 PM \$35	
WEEK 6			Special Event: Clayton Stephenson Piano Recital August 5 at 7 PM \$50/\$75	Benoliel Chamber Music Series: Beethoven & Brahms August 6 at 7 PM \$35	Gateway Series: John Pizzarelli Trio August 7 at 7 PM \$50/\$75
WEEK 7				Benoliel Chamber Music Series: Brahms, Dvořák & More August 13 at 7 PM \$35	
CLOSING WEEK 8	<p>With thanks to our 2025 Corporate Partners: Pearls by Shari Jackson Hole Jewelry Co. Bessemer Trust Teton Motors Bank of Jackson Hole Income Focus Portfolio Management Prospect Studio Teton Pines Rendezvous Mountain Rentals Prugh Real Estate Diehl Gallery</p>				

Events will be held at Walk Festival Hall in Teton Village
Programs, dates and guest artists subject to change.

Festival Orchestra Tickets \$40/\$85
except Beethoven 9 Concerts, \$50/\$100

FRIDAY*	SATURDAY
<p>Jayne & Al Hilde, Jr. Patriotic Pops July 4 at 7 PM Benjamin Manis, conductor <i>Reserved seats — \$35/\$50 adults, \$15 children/students; lawn seats — free</i> Sara Duchovnay, soprano Clay Hilley, tenor</p>	<p>Festival Orchestra: Beethoven's Ode to Joy July 5 at 6 PM Sir Donald Runnicles, conductor Caitlin Lynch, soprano Clay Hilley, tenor & more vocal soloists</p>
<p>Festival Orchestra: Time for Three & Rachmaninoff July 11 at 7 PM Kevin John Edusei, conductor Time for Three, guest ensemble</p>	<p>Festival Orchestra: Time for Three & Rachmaninoff July 12 at 6 PM Kevin John Edusei, conductor Time for Three, guest ensemble</p>
<p>Festival Orchestra: Mahler in the Mountains July 18 at 7 PM Sir Donald Runnicles, conductor</p>	<p>Festival Orchestra: Mahler in the Mountains July 19 at 6 PM Sir Donald Runnicles, conductor</p>
<p>Festival Orchestra: Concierto de Aranjuez July 25 at 7 PM Stéphane Denève, conductor JJJ, guitar</p>	<p>Festival Orchestra: Concierto de Aranjuez July 26 at 6 PM Stéphane Denève, conductor JJJ, guitar</p>
<p>Festival Orchestra: Bloch & Tchaikovsky August 1 at 7 PM Enrique Mazzola, conductor Nicolas Altstaedt, cello</p>	<p>Festival Orchestra: Bloch & Tchaikovsky August 2 at 6 PM Enrique Mazzola, conductor Nicolas Altstaedt, cello</p>
<p>Festival Orchestra: Mozart & a World Premiere August 8 at 7 PM Sir Donald Runnicles, conductor Andrea Lam, piano Sasha Cooke, mezzo-soprano</p>	<p>Festival Orchestra: Mozart & a World Premiere August 9 at 6 PM Sir Donald Runnicles, conductor Andrea Lam, piano Sasha Cooke, mezzo-soprano</p>
<p>Festival Orchestra: James Ehnes performs Brahms August 15 at 7 PM Sir Donald Runnicles, conductor James Ehnes, violin</p>	<p>Festival Orchestra: James Ehnes performs Brahms August 16 at 6 PM Sir Donald Runnicles, conductor James Ehnes, violin</p>
<p>Festival Orchestra: Humperdinck's Hansel and Gretel August 22 at 7 PM Sir Donald Runnicles, conductor Heidi Stober, soprano & more vocal soloists</p>	<p>Festival Orchestra: Humperdinck's Hansel and Gretel August 23 at 6 PM Sir Donald Runnicles, conductor Heidi Stober, soprano & more vocal soloists</p>



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- The Music of Journey 8/8
- Tchaikovsky's 1812 Overture 8/9

St. Mary's Catholic Church

- Stravinsky's "The Solider's Tale" 7/9
- Mozart vs. Salieri 7/16
- Ballet Music: Ravel & Stravinsky 7/23
- Beethoven's Symphony No. 1 7/30
- Mozart & Haydn 8/6

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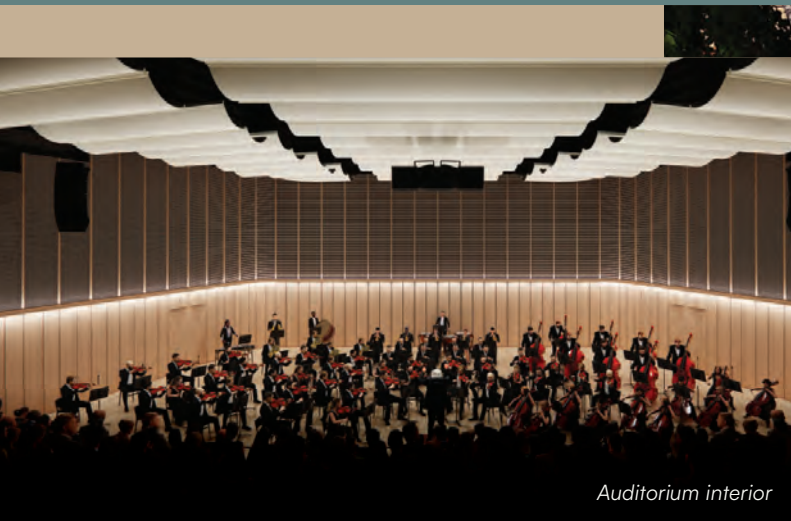
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Setting the Stage

In Jackson Hole, the landscape composes its own kind of music—majestic, awe-inspiring and unforgettable. Every season, we strive to match that beauty with performances that move hearts and lift spirits. Now, we're raising the bar even higher. The world-class Festival Orchestra, led by Sir Donald Runnicles, creates magic each week in the Walk Festival Hall. Renowned around the world for its acoustics, the Hall is a cultural landmark—but after five decades of music making, it's time to revitalize our performance home.

To give the music the stage it deserves, we need your help. We've already achieved two major milestones: \$12M in commitments to double our endowment and a landmark gift of housing to support our Festival Orchestra musicians' annual residency in Jackson. Now, we are launching a bold initiative to renovate Walk Festival Hall, ensuring it stands as a place where sound resonates not just in the air but in the soul of this community. Thanks to the generosity of our community, we are well on the way to achieving our goals. Read on to learn about just a few of the incredible supporters of GTMF's Setting the Stage campaign.



Auditorium interior





Scan here to learn more about the Setting the Stage campaign.

Exterior view of the new lobby





Frances & Allan Tessler

*Honorary Co-Chairs, Setting the Stage campaign;
Allan Tessler, Life Director*

The Grand Teton Music Festival has been part of our lives for nearly three decades. It's where we've made lifelong memories, dear friendships and witnessed some of the most extraordinary music in the world. Allan had the honor of serving as Board Chair twice, in 2001–2002 and again in 2018–2019, and he chaired the search that brought Sir Donald Runnicles to GTMF—a pivotal moment in the Festival's artistic journey.

We've believed in our Maestro's artistic vision from the very beginning, especially his dream of bringing world-class opera to Walk Festival Hall. That's why we're proud to support the Setting the Stage campaign, ensuring that future generations of musicians and patrons can experience the same magic we've cherished. We're glad to serve as honorary co-chairs of this campaign because **GTMF is more than a summer tradition; it's a cornerstone of our community. We feel proud to be a part of its story.**



Susan Jane & Nicholas J. Sutton

*Susan Sutton, Chair, Setting the Stage campaign;
Board Vice-Chair*

Nick and I fell in love with the Grand Teton Music Festival about eight years ago. Since then, our passion and commitment to it have only grown. What started as attending a few concerts quickly became something much more meaningful. These days, we build our entire summer around the Festival—we're here every weekend, soaking in the music and the community that makes GTMF so special.

Supporting the Setting the Stage campaign felt like a natural next step for us. **The Festival has brought so much joy and inspiration into our lives, and we wanted to help ensure that continues for years to come.** We also feel that the current leadership is simply outstanding—they're supporting the musicians wholeheartedly and guiding the organization with vision and integrity. We're proud to contribute to that momentum.

GTMF brings world-class music to the Tetons, creating an experience that's both artistically rich and deeply communal. It's a place where people of all ages can connect through music, where young talent is nurtured, and where the arts are accessible and celebrated. We believe GTMF's mission is vital—not just for today's audiences, but for future generations who deserve to grow up in a community where music and culture are thriving.



Chiara Kingsley Dieguez

GTMF Viola, 22 years; Board Musician Director

GTMF is my musical “happy place,” and every summer on the day I leave, I start counting down the days until I get to come back here again! I have served as a member of the viola section, a Principal player, a member of the Players Committee, and as Board Musician Director. I have also been active in GTMF’s Benoliel Chamber Music Series and education initiatives, such as coaching at the Teton Music School’s Summer Strings Camp, playing for education concerts, and serving as a judge for the Donald Runnicles Musical Arts Scholarship Competition.

I was inspired to donate to GTMF’s Setting the Stage campaign because I believe that the Board’s vision to raise funds to increase musician compensation, increase access to musician housing and improve Walk Festival Hall is a noble cause that will help the Grand Teton Music Festival continue to grow and thrive in the years to come.

GTMF’s mission is important for the community and future generations because the arts play an essential role in enriching our culture. No matter who you are or where you come from, GTMF provides a safe space for all to experience concerts of the highest quality, played by some of the finest musicians in the world, alongside their world-class maestro.

The Grand Teton Music Festival is truly a gem among festivals and deserves to be treasured and preserved for future generations of musicians and concertgoers alike.



Erin & Matthew Lusins

Matthew Lusins, Board Director

I serve on the Board of the Grand Teton Music Festival, and Erin and I have been proud supporters for several years as both donors and active ambassadors. With three young children, we view GTMF as a unique and invaluable opportunity to expose our family to world-class music and cultural experiences that enrich our lives and community.

The Setting the Stage campaign is a meaningful investment in the future of the arts in Jackson, and we felt compelled to be part of it. By contributing, we hope to help ensure that our children—and all children in this community—can experience the transformative power of live music for decades to come.

GTMF brings internationally acclaimed talent to our small mountain town, offering cultural experiences that are as rare as they are inspiring. **We believe it’s essential that the next generation, including our own kids, grow up in a place that values not only natural beauty, but also artistic excellence and creative expression.**



Nancy & Bruce Pasfield

Nancy Pasfield, Auxiliary President

We first attended GTMF in 2010 and were truly moved to tears by the music. We did not realize and later learned that these were the best musicians from orchestras around the world, gathered here in our small mountain town, creating magic in the mountains.

Nancy became an usher for the Festival in 2015 and continues to serve, and then joined the GTMF Auxiliary in 2019. She is now serving as the President of the Auxiliary, an organization that supports the Festival and Festival musicians through volunteerism.

One of the highlights of our summers is enjoying the music at GTMF. In addition to the concerts at Walk Festival Hall, our favorites are the outdoor concerts at Murie Ranch where we enjoy the music in a beautiful, natural setting. It has also been fun sharing some of the music with our young grandchildren, and they love attending Musical Adventures!

This incredible Festival Orchestra is a treasure, and it was important to us to support the Setting the Stage campaign. Walk Festival Hall is a premier, yet aging, facility, and we recognize that our musicians are the best in the world and should be regarded as such. We feel strongly that now is the time to support both and focus on moving this incredible community asset into the future.



Robin & Bob Paulson

Bob Paulson, Life Director; Robin Paulson, Former Auxiliary President

We have lived in Jackson for more than 30 years. We joined GTMF when we first arrived to enjoy the music and the many social events with fellow guarantors. Bob served as Board Chair in 2005–2006, and Robin joined and eventually served as President of the Auxiliary. This will be our second generation of Walk Festival Hall upgrades, and we have made many endowment contributions and a bequest to GTMF. We will continue to support the significant progress and educational contributions of the Festival.

GTMF enriches our entire valley community by offering the finest music and making it accessible to everyone. **Teton County is richer and stronger thanks to GTMF. We want to preserve and grow this treasure for future generations.**



To learn more about the Setting the Stage campaign, visit gtmf.org/setting-the-stage.

setting the stage

Susan J. Sutton, Campaign Chair
Frances & Allan Tessler, Honorary Co-Chairs

The following list includes combined gifts to the Setting the Stage Campaign and Festival Annual Fund made between October 1, 2023 and June 6, 2025. The Festival is incredibly grateful for the donors highlighted in green for their multi-year annual fund commitments above and beyond their campaign giving level. If you have any questions about the campaign or would like explore ways you could help with the Walk Festival Hall renovation, please contact Tim Dodge, Director of Development, at 307.732.9952 or tim@gtmf.org.

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of Richard Brown*

* In Memoriam *Includes a legacy gift

in memoriam

Peter A. Benoiel

Peter A. Benoiel was a lifelong lover of music, a devoted violinist and a dedicated philanthropist for classical music. A part-time Jackson resident, Benoiel was deeply involved in the cultural life of both Philadelphia and Jackson Hole, serving as Board Chair of the Philadelphia Orchestra during a pivotal era and as a longtime Board member of the Grand Teton Music Festival. A Princeton graduate and Navy veteran, he led Quaker Chemical Corporation through a lengthy period of significant revenue growth, global expansion and a successful public offering.

Known for his warmth, curiosity and passion for music—especially chamber music and violin—he



was the founding supporter of the Benoiel Chamber Music Series at GTMF, named in his honor, and welcomed musicians to play informally at his cabin each summer. His leadership and generosity not only enhanced GTMF's chamber music programming but also inspired a community of musicians, patrons and supporters to come together in celebration of the transformative power of music.

As a Life Director, his dedication and unwavering commitment helped shape the Festival into the world-class institution it is today.

Peter's memory will be honored at the July 16 Benoiel Chamber Music Series performance of Peter & the Wolf.

Richard Brown

Richard Brown was a vital figure in the Grand Teton Music Festival for 45 years, having served not only as Principal Percussion but also as Personnel Manager and Artistic Advisor. The Grand Teton Music Festival won a piece of Richard's heart in the early 70s, and he devoted himself to its mission. In his own words, Richard spoke to the transformation of the Festival from a little-known summer respite in the mountains to one of the world's leading music festivals. "Musicians, the best in the world—they want to be here! Our job now, and the job of the people who

follow us, is to keep GTMF at the incredible level we've reached. Nothing else matters."

The son of a violinist and music store owner, Richard was born into the world of music and had a passionate love affair that took him around the world;



from the steps of the Capitol performing for presidents in The US Army Band to Broadway playing in the music pit for countless shows, to the bright lights of Las Vegas with Ann-Margret, to the Houston Grand Opera and

more. But not only was Richard an accomplished musician, he was also a sought-after contractor for musical events of every kind. In his illustrious career that spanned seven decades, Richard entertained royalty and the common man, dignitaries and the general public. It didn't matter who you were, Richard was determined that the music he made entertained and touched your heart. If you were going to listen to him play, he was going to give you all he had because he was a true champion of music and its power to move and influence.

Richard's relationship with music went beyond playing professionally, teaching for over 35 years at Rice University's Shepherd School of Music, where he mentored generations of percussionists with his unique blend of technical rigor and compassion.

Lest you think Richard was just a workaholic (which he most certainly was), he loved his life and as cliché as it is, lived it to the fullest. Richard loved big, enjoyed life and found humor in even the smallest of things, often delighting people with a joke or two. He is remembered for his boundless energy, stylish flair and deep devotion to music and community. Richard will live on in the hearts and minds of the people he left his mark on during his life.

A celebration of Richard's life and legacy will take place at Walk Festival Hall after the July 19 performance of Mahler's Symphony No. 7.

Steve Norrell

Steve Norrell, a gifted bass trombonist and 16-year member of the GTMF Orchestra, passed away in March 2025. Norrell discovered his love for music early on, a path that led him from Cedar Shoals High School to The Juilliard School in New York City, where he earned both bachelor's and master's degrees in trombone performance. He joined the Metropolitan



Opera Orchestra in 1981, serving with distinction for 37 years. A dedicated teacher, he was a longtime faculty member at the Manhattan School of Music and mentored generations of students with generosity and

rigor. His summers were spent performing at the Grand Teton Music Festival, where he cherished the natural beauty and musical camaraderie. Known for his integrity, wit and deep love of reading and learning, he leaves behind a legacy that resonates through his students, colleagues and family.

His friend, GTMF colleague and fellow low-brass player Játik Clark, shared the following tribute to this incredible man: "Steve was (and IS) the model of excellence, relentless perseverance, grace under fire and while perhaps a shorter man regarding his stature... was an absolute GIANT in the low brass field. The sound he generated will always be in my head and soul as a model to emulate. Thank you, Steve, for always and constantly being in my corner, even now."

Senator Alan Simpson, Jr.

Born in Denver and raised in a political family, Senator Alan Simpson, Jr. followed in the footsteps of his father, Milward Simpson, and joined the Wyoming House of Representatives in 1964 before serving three terms in the US Senate starting in 1978. Beyond politics, Simpson served in the US Army, practiced law, taught at Harvard, and co-chaired the Simpson-Bowles Commission on fiscal responsibility.

Al brought wisdom, warmth and boundless dedication to our Festival. His trademark passion and genial spirit filled Walk Festival Hall during his time as a Board member and patron of the

Festival. An advocate for music on and off the stage, he performed the narration of Aaron Copland's *Lincoln Portrait* with our Festival Orchestra under the baton of Ling Tung in 1994 and again with Sir Donald Runnicles in 2018. His contributions have left an indelible imprint on our organization, and his spirit of generosity and love for music will forever resonate within our community.



Mary Linn Wecker

Mary Linn Wecker, born in Baton Rouge and raised in Houston, Texas, lived a vibrant and adventurous life marked by exploration and deep family ties.

A graduate of Lamar High School and Texas Christian University, she became a licensed pilot and flew her own plane across the Southwest. She met her husband, Bill, in Mexico, and the couple shared 60 years of marriage filled with global adventures, living in diverse locales such as New Mexico, England, Germany, Michigan, Chicago, California and ultimately Wilson, Wyoming. Along the way, Mary Linn pursued her passion for horses, competing in dressage, and cherished her roles as a devoted mother, grandmother to six, and great-grandmother.



A lifelong music lover, she especially treasured attending concerts at the Grand Teton Music Festival, where she found great joy in the beauty and power of live performance. **Upon her passing, her family and friends established the Mary Linn Wecker Fund for Musicians, which will allow an increase in musician honorariums by 25% this summer. Her legacy will live on in the music on this stage each year.**



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Last Updated: June 4, 2025



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Photo: Bradly J. Boner

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general information

Box Office

Fritz Box Office at Walk Festival Hall

Open June 26 through August 23, 2025

Mon & Tue, 10 AM–5 PM*

Wed & Thu, 10 AM through intermission

Fri, 9 AM through intermission

Sat, 12 PM through intermission

*Open through intermission for event on August 5

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

307.733.3050

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 64th season, GTMF-branded merchandise is for sale online at gtmf.org/store.



Walk Festival Hall

concerts & events

GTMF's 64th season features robust Festival Orchestra concerts, the Benoiel Chamber Music Series, Gateway Series concerts, the continuation of GTMF's opera initiative, Jayne & Al Hilde, Jr. Patriotic Pops, special events and free community events including GTMF *On the Road* performances.

Children/student tickets are \$5. \$25 Day-Of Rush tickets are available for most GTMF concerts after 10 AM the morning of the performance, based on availability. (Discount does not apply to concert on 7/4.)

Festival Orchestra

Thursday, July 3 at **6 PM** | Fridays at 7 PM and Saturdays at 6 PM, July 5–August 23

Festival Orchestra concerts at Walk Festival Hall are the cornerstone of the Grand Teton Music Festival season. Led by internationally renowned conductor Sir Donald Runnicles, these concerts present the very best of symphonic music. World-class guest artists and guest conductors are also featured. *Tickets \$40–\$85, except Beethoven 9 Concerts, \$50–\$100.*

Jayne & Al Hilde, Jr. Patriotic Pops

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

Celebrate the Fourth of July in downtown Jackson with patriotic favorites. Resident Conductor Benjamin Manis leads the Festival Orchestra and vocalists Sara Duchovnay and Clay Hilley in this popular concert packed with fun for the whole family. The program

celebrates American music, featuring highlights from Bernstein's *West Side Story*, John Williams' film music, selections from Copland's *Old American Songs* and more. *Reserved seats \$35–\$50; lawn seats free.*

Open Rehearsals

Fridays at 10 AM, July 11–August 15, at Walk Festival Hall

Enjoy a behind-the-scenes look as the conductor and orchestra rehearse for the weekend Festival Orchestra concerts. During the break, join Stoner Family Education Curator Meaghan Heinrich and special guests on the Pavilion for *Meaghan on Deck*, a casual opportunity for attendees to ask questions about the music. *Tickets \$20.*



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**GRAND
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Preconcert Talks

Thursday, July 3 at 5 PM | Fridays at 6 PM and Saturdays at 5 PM, July 5–August 23

Go beyond the program notes with these educational and engaging presentations about the evening's performances in the Barbara Furrer Goodman Memorial Garden. *Free with Festival Orchestra concert ticket.*

Week 1: July 3 & 5 — Beethoven's Ode to Joy

Meaghan Heinrich, Stoner Family Education Curator

Week 2: July 11 & 12 — Time for Three & Rachmaninoff

Benjamin Manis, GTMF Resident Conductor

Week 3: July 18 & 19 — Mahler in the Mountains

Ling Ling Huang, GTMF Violin

Week 4: July 25 & 26 — Concierto de Aranjuez

Caroline Gilbert, GTMF Viola

Week 5: August 1 & 2 — Bloch & Tchaikovsky

Meaghan Heinrich, Stoner Family Education Curator

Week 6: August 8 & 9 — Mozart & a World Premiere

Heather Kurzbauer, GTMF Violin

Week 7: August 15 & 16 — James Ehnes performs Brahms

Meaghan Heinrich, Stoner Family Education Curator

Week 8: August 22 & 23 — Humperdinck's Hansel and Gretel

Heather Kurzbauer, GTMF Violin

Mary Corbett, GTMF Violin

Talks are sponsored by the Goodman Family Foundation, in memory of Roy and Barbara Goodman.



Benoiel Chamber Music Series

Wednesdays at 7 PM, July 9 through August 13, at Walk Festival Hall

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. *Tickets \$35.*

Gateway Concert Series

Thursdays at 7 PM at Walk Festival Hall

GTMF's Gateway Series features world-class artists from a variety of musical genres: Ukulele marvel **Jake Shimabukuro** on July 17, GRAMMY® Award-winning vocal ensemble **Chanticleer** on July 24 and the **John Pizzarelli Trio** (jazz guitarist/vocalist) on August 7. *Tickets \$50–\$75.*

community engagement

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

GTMF *On the Road* Free Community Concerts

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. Community partners include the Center for the Arts, Coombs Outdoors, History Jackson Hole, Hole Food Rescue/Sprout Mobile, Jackson Hole Community Band, JH Land Trust/Greenspace on the Block, Musicland/JH Youth Orchestra, Pierre's Theatre, Shepherd of the Mountains Lutheran Church, St. John's Health/Sage Living, Teton County/Jackson Parks & Recreation, Teton County Public Library, Teton Literacy Center, Teton Music School, Teton Raptor Center, Teton Science Schools/Murie Ranch, Teton Village Association and Valley of the Tetons Library. **Full schedule at gtmf.org/ontheroad.**

Family Jam with Time for Three

Thursday, July 10 at 6 PM | Walk Festival Hall
Free and open to the public; tickets required

GRAMMY®-winning trio Time for Three presents a fun, interactive program exploring the infinite possibilities of music that introduces the whole family to string instruments. Come early at 5 PM for a family reception on the deck, and join Stoner Family Education Curator Meaghan Heinrich at 5:30 PM for an instrument exploration.

GTMF Youth Ukulele Jam

Mondays at 11 AM, June 30–August 18,
at Greenspace on the Block | *Registration required; 15 students maximum*

Summer is the perfect time for outdoor sing-alongs, and the ukulele is a perfect starter instrument for

New



kids! Participants will learn the basics of tuning, holding and strumming the ukulele and how to play and sing a variety of fun and engaging songs. Students must bring their own ukulele. This program is designed for children ages 6 to 12 years old. ***This program is now filled. Details at gtmf.org/communityengagement.***

The Donald Runnicles Musical Arts Scholarship Competition

Semi-finals & finals: Saturday, July 26 at 10 AM & Sunday, July 27 at 1 PM

GTMF will host the 8th Annual Scholarship Competition in honor of Music Director Sir Donald Runnicles. The competition is open to graduating high school seniors from Wyoming, Idaho or Montana who are pursuing a music degree in college. Witness the talent of our hardworking semi-finalists and finalists as they compete for \$50,000 in scholarship awards at Walk Festival Hall for a panel of GTMF musicians and Maestro Runnicles. *Free and open to the public.* **Details at gtmf.org/scholarship.**



Coombs Outdoors Partnership

Coombs Outdoors and GTMF have partnered to create access to music lessons and opportunities for Coombs Outdoors participants. The Coombs Ukulele Club offers ukulele lessons to Coombs participants once a week for the duration of the summer, followed by a public performance on Friday, August 15 at 6:30 PM in the Barbara Furrer Goodman Memorial Garden near Walk Festival Hall's north entrance.

Camp Jackson Music Festival

Teton County/Jackson Parks & Recreation's Camp Jackson and GTMF have teamed up to provide access to musical experiences through the Camp Jackson Music Festival, set for the week of July 21. Camp participants will work together to present a condensed version of GTMF's summer opera, *Hansel and Gretel*. **For more information, visit gtmf.org/communityengagement.**

Musicland/Jackson Hole Youth Orchestra Camp

This camp for grades 7–12, aimed at intermediate to advanced players, provides participants the chance to collaborate with GTMF musicians as well as teachers and musicians from MusicLand/JH Youth Orchestra. The camp also includes a field trip to a Festival Orchestra rehearsal and concludes with an evening performance onstage at Walk Festival Hall on Tuesday, August 12 at 6 PM. **Learn more at jhyomusicland.org.**



Teton Music School's Summer Strings Camp

Teton Music School's Summer Strings Camp for middle school students will feature a performance and clinic instruction by a resident GTMF string quartet. Students will attend a Festival Orchestra Open Rehearsal and end the week with a performance at Walk Festival Hall on Friday, July 18 at 2:30 PM. **For more information, visit tetonmusicsschool.org.**

Practice Kindergarten

Teton Literacy Center's Practice Kindergarten and GTMF have partnered to create an early childhood music education class experience that will introduce participants to the kindergarten music classroom. The 2025 class will be held from August 4–14.

ECE programs are generously sponsored by Shelby Pollard Belote & Brent Belote, The Community Foundation of Jackson Hole, The Frank A. O'Neil Foundation, The Jerry & Marilyn Handler Foundation, Rendezvous Mountain Rentals, Karen Rockey, Marguerite & Matt Stoner, The Wyoming Arts Council and The Wyoming Cultural Trust Fund.



event schedule

For the most up-to-date schedule, visit gtmf.org/ontheroad.

Musical Adventures

Mondays, June 30–August 18, 9 AM & 10 AM

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

Tuesdays, July 1–August 19, 10 AM

Teton Village Commons in Teton Village

Wednesdays with Valley of the Tetons Library, 10 AM

July 9—Mugler Plaza, Driggs, ID
July 30—Ruby Carson Memorial Park, Teton, ID
August 6—Victor City Park, Victor, ID

On the Road

**At the Center for the Arts Lawn
(prior to Patriotic Pops concert)**

Friday, July 4, 5 PM

At the Jackson Hole History Museum

Saturday, July 5, 11 AM

At Murie Ranch in Grand Teton National Park

Monday, July 7, 6 PM
Monday, July 21, 6 PM
Monday, August 11, 6 PM

At Teton County Library in Alta

Saturday, July 12, 1 PM

At Teton Raptor Center

Saturday, July 19, 1 PM
Saturday, August 16, 1 PM

At Shepherd of the Mountains Church

Saturday, August 2, 11 AM

At Pierre's Theatre (Victor, ID)

Saturday, August 9, 1 PM

At Alive @ 5 in Teton Village

Thursday, July 17, 5 PM - Community Ukulele Jam
Thursday, August 7, 5 PM
Thursday, August 14, 5 PM
Thursday, August 21, 5 PM

Music at Hole Food Rescue's Sprout Mobile

Thursday, July 3, 11:30 AM at Phil Baux Park
Wednesday, July 16, 11:30 AM at Powderhorn Park
Thursday, July 31, 11:30 AM at Phil Baux Park

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 are also fun and accessible for all ages. **Full schedule at gtmf.org/ontheroad.**

Music at Hole Food Rescue's Sprout Mobile

Come learn how percussion instruments work, join Ms. Meaghan for a sing-along and make your own instrument to take home! Great for children of all ages, plus enjoy a free healthy lunch from Hole Food Rescue's Sprout Mobile.

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

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 several of the most significant opera companies and orchestras and is especially celebrated for his interpretations of Romantic and post-Romantic symphonic and opera repertoire which are core to his musical identity. He is the Music Director of the Grand Teton Music Festival (since 2005) and the Deutsche Oper Berlin (since 2009) and has held chief artistic leadership roles at the San Francisco Opera (1992–2008), BBC Scottish Symphony Orchestra (2009–2016), and the Orchestra of St. Luke's (2001–2007). Runnicles was also Principal Guest Conductor of the Atlanta Symphony Orchestra for more than two decades (2001–2023), 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, beginning in the 2025/26 season.

Maestro Runnicles kicked off his 2024/25 season with a 70th birthday celebration concert at the Edinburgh International Festival conducting the BBC Scottish Symphony in a program of Mahler and Bruckner, after which he opened the Dresden Philharmonic's season in his first concerts as Chief Conductor Designate, returning two more times over the course of the season. At the Deutsche Oper Berlin, Runnicles concluded his Strauss cycle in collaboration with director Tobias Kratzer with a new production of *Die Frau ohne Schatten*, alongside *Arabella* and *Intermezzo*, as well as revival performances of Zemlinsky's *Der Zwerg*, Puccini's *La bohème*, Wagner's *Tristan and Isolde*, Verdi's *Don Carlo*, and a symphony concert with the Deutsche Oper Berlin (DOB) as part of Musikfest Berlin. In North America, he made guest appearances with the Chicago, Cincinnati, Detroit, Houston and Pittsburgh symphony orchestras. He also returned twice to the Sydney Symphony.

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 conducted by Runnicles as Music Director, takes place amid the breathtaking beauty of Grand Teton National Park. In the 2024 summer season, GTMF highlights included a semi-staged

The Magic Flute, concerts with Augustin Hadelich and Yo-Yo Ma, and two Fifth Symphonies by Mahler and Vaughan Williams.

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

His extensive discography includes recordings of Wagner's *Tristan and Isolde*, Mozart's *Requiem*, Orff's *Carmina Burana*, Britten's *Billy Budd*, Humperdinck's *Hansel and 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.



Sir Donald Runnicles

Photo: Simon Pauly

Benjamin Manis

Resident Conductor

American conductor Benjamin Manis is quickly making a name for himself on the podiums of America's major opera houses and concert halls. For Manis, music making is all about relationships. Always searching for more meaningful musical connections—with orchestras and singers, composers of yesterday and today, and audiences—Manis' career has been defined by shaping and deepening those relationships.

The most recent of those affiliations is with San Francisco Opera, where Manis made his debut in 2024 with *Carmen*, resulting in an immediate re-invitation for *Barber of Seville* in 2026. *OperaWire* wrote that Manis “led the excellent San Francisco Opera orchestra [with] a confident, unflagging pace, the conductor’s sensitivity to tempo matching the needs of the singers.” While in San Francisco, he also led the SF Opera Orchestra and SFO’s Adler Fellows in a concert of arias, in which “Manis provided sympathetic and visibly attentive support to each singer” (*SF Chronicle*).



In spring of 2025, Manis returned to Utah Opera for *Madame Butterfly* and his alma mater, Rice University, for John Corigliano’s *The Ghosts of Versailles*. Other important recent debuts include the Rhode Island Philharmonic and the Grand Teton Music Festival, where he was appointed Resident Conductor by Music Director Donald Runnicles for the 2024 and 2025 seasons. In spring of 2026, Manis will make his debut with the Savannah Philharmonic.

Manis got his start in opera as Resident Conductor of Houston Grand Opera from 2019–2022. After a successful debut with Verdi’s *Rigoletto*, he subsequently led HGO performances of *Carmen*, *Romeo et Juliette*, and *The Snowy Day*, as well as the world premiere of *Marian’s Song*. Manis’ work at HGO culminated in his engagement as guest conductor for John Caird’s production of *Tosca*, about which *Houston Press* raved:

Maestro Benjamin Manis, a former HGO Resident Conductor, whips up the orchestra into furious climaxes or subtle love coos, always finding the correct balance between lust and love, leaving the artists on stage with just the right amount of breathing room before the next outburst.

Manis will be returning to HGO in the spring of 2026 for the production *Of Mice and Men*.

After leaving HGO, Manis was appointed Associate Conductor of the Utah Symphony by Music Director Thierry Fischer for the 2022/23 season. That season saw him conduct the Symphony in Abravanel Hall, at the Deer Valley Music Festival, and on tour throughout Utah, resulting in a re-invitation to lead a gala concert featuring violinist Itzhak Perlman. Manis has also built a relationship with Utah Opera, making his debut with *The Little Prince* in 2024, and continuing with *Madame Butterfly* in spring of 2025.

Manis studied conducting with Larry Rachleff at Rice University and has maintained close ties to Rice. Since 2019 he has led many symphonic performances as well as a double bill of *The Rape of Lucretia* and *Dido and Aeneas*. He is a four-time winner of the Solti Foundation US Career Assistance Award in 2019, 2022, 2023 and 2024, and has assisted conductors such as Gianadrea Nosedà, Stéphane Denève and Leonard Slatkin. He lives in Chicago with his wife, Emily, and dog, Banjo.



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week 1

FEATURING

vocalists

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Renée Tatum
Seth Carico
GTMF Chorus
Sara Duchovnay

Festival Orchestra:

Beethoven's Ode to Joy

PRESENTED BY PEARLS BY SHARI

July 3 at 6 PM

July 5 at 6 PM

Jayne & Al Hilde, Jr.

Patriotic Pops

July 4 at 7 PM

**This week's concerts sponsored by
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Clay Hilley

Photo: Dasha Buben

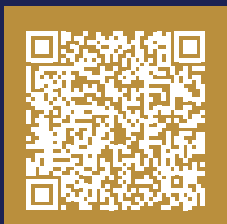


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FESTIVAL ORCHESTRA

Opening Night: Beethoven's *Ode to Joy*

PRESENTED BY PEARLS BY SHARI

Thursday, July 3 at 6 PM

Saturday, July 5 at 6 PM

Walk Festival Hall

Sir Donald Runnicles, conductor

Caitlin Lynch, soprano

Renée Tatum, mezzo-soprano

Clay Hilley, tenor

Seth Carico, baritone

GTMF Chorus

Barlow Bradford, director

Eric Whitacre

Lux Aurumque

4'

(b. 1970)

Beethoven

Symphony No. 9 in D minor, Op. 125, "Choral"

65'

(1770–1827)

Allegro ma non troppo; un poco maestoso

Molto vivace

Adagio molto e cantabile

Presto—Allegro assai—Allegro assai vivace

Program to be performed without intermission

In memory of Mary Linn Wecker

Sponsors

Program sponsored by William Wecker, *with gratitude to the Mary Linn Wecker Memorial Fund for Musicians*

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Eric Whitacre

Lux Aurumque

AT A GLANCE

Born: 1970

Date of Composition: 2000

Instrumentation: *Lux Aurumque* is written for SATB chorus with each voice doubled.

It was his college chorus that brought Eric Whitacre into music, and now it is choruses the world over who happily sing his choral compositions. The Reno native was first trained at the University of Nevada, then at Juilliard with John Corigliano and David Diamond. Recognition came relatively quickly—a No. 1 classical album and GRAMMY® Award in his early 30s, film scores, commissions from numerous orchestras including the London Symphony Orchestra, the Harold Arlen Award, and a fellowship at Sidney Sussex College, Cambridge.

Such extraordinary popular success has attracted a sizeable share of detractors, some of whom ooze merry vitriol worthy of the late Dorothy Parker. But on the whole his music has been met with an affectionate acceptance that is rare—even unheard of—amongst contemporary concert composers. That’s altogether right and proper. Whitacre’s choral writing is technically assured. It’s approachable, lyrical and often strikingly beautiful. He really knows how to make a chorus shine.

Lux Aurumque is a setting of a brief Christmas-themed poem by Edward Esch, whom Whitacre



Eric Whitacre

has described as “a recluse, in the truest sense of the world... born sometime in the early ‘70s, but rarely making a public appearance.” (There’s a better-than-middling chance that “Edward Esch” is Whitacre himself.) Apparently the original was in English, but Whitacre had it translated into Latin by his good friend Charles Anthony Silvestri. “Yes, I’m in love with Latin, the sounds of the vowels, the consonants, the logic of it all, the ancient quality it has,” he says. “It just felt right to translate the text.”

Lux Aurumque opens with a Whitacre handprint, by way of

layering two triads together—the first triad is held while the second slides in below, the two together forming a shimmering web of sound. The piece proceeds mostly via such layered harmonies, the whole evincing careful part-writing, clear cadences and unfussy setting of the text. A sense of optimism pervades the whole, as the harmony gradually evolves from minor mode to the major, all in keeping with its gentle message: “Light, warm and heavy as pure gold and angels sing softly to the newborn babe.”

Ludwig van Beethoven Symphony No. 9 in D minor, Op. 125, “Choral”

AT A GLANCE

Born: 1770

Died: 1827

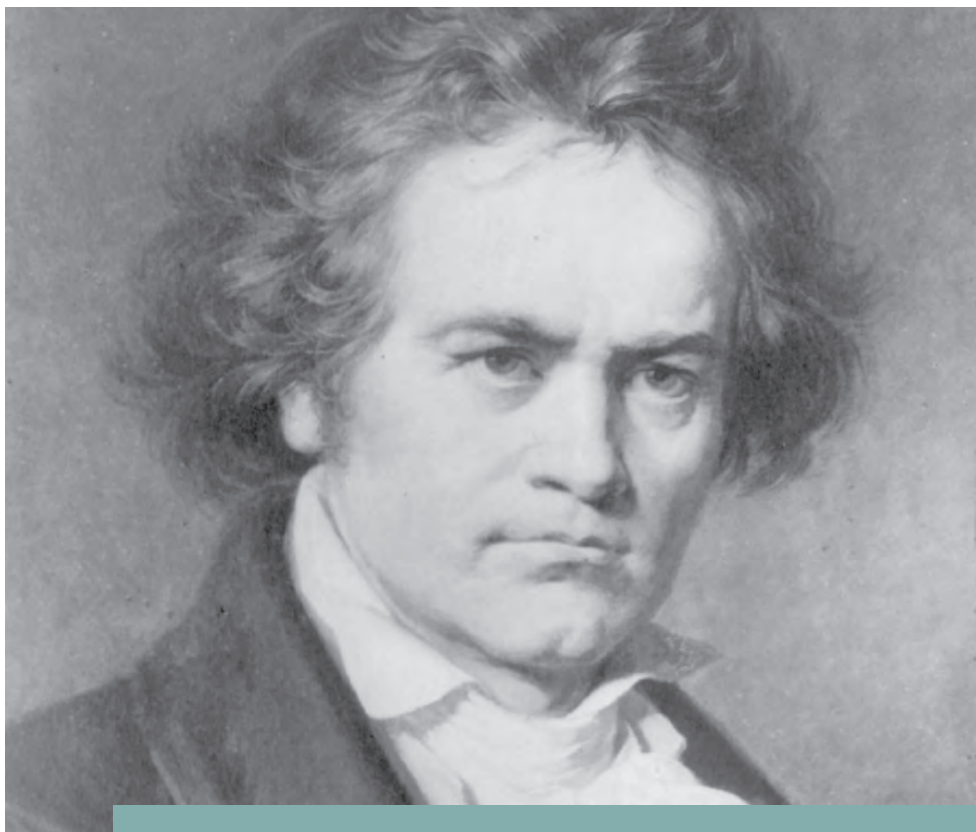
Date of Composition: 1824

Instrumentation: Beethoven’s Symphony No. 9 in D minor, Op. 125 is scored for 2 flutes, piccolo, 2 oboes, 2 clarinets, 2 bassoons, contrabassoon, 4 horns, 2 trumpets, 3 trombones, timpani, percussion, strings, SATB choir; and soprano, alto, tenor and baritone solo voices.

It extended for 96 miles. It stood for 10,316 days. Then in 1989 the Berlin Wall finally came down. The physical barrier itself required about two months to remove, but the emotional one required far longer—if, indeed, it is altogether gone yet.

Only one musical composition could celebrate the unification of the German people: Beethoven’s Ninth Symphony with its unquenchable message of optimism in the face of adversity. Harvey Sachs tells us that the Ninth “is perceived as a vessel for a message that confers a quasi-religious yet nondenominational blessing on all ‘good’ and ‘just’ people, institutions and enterprises—in short, on ‘our side,’ whatever that may be.”

On March 10, 1824 Beethoven offered the publisher Schott “a new grand symphony, which ends with a finale (in the style of my piano fantasy with chorus, but far greater in content) with solos,



Ludwig van Beethoven

and chorus of singing voices, the words from Schiller’s immortal well-known Lied: *To Joy*.” The great symphony had its premiere a few months later, on May 7 at Vienna’s Kärntnertor Theater.

Here a bit of explanation on symphonic performance in the early 19th century is in order. Although it was common for orchestras to have a conductor in the modern sense, most of the heavy lifting of leading the ensemble was handled by the first violinist—called the “concertmaster” in America or

the “leader” in England. The performance was therefore guided by a dual leadership—the leader at first violin and a “conductor” either from a raised podium or just as often from a piano. (Joseph Haydn’s symphonies were produced just that way in London during the 1790s, with Johann Peter Salomon directing from first violin and Haydn at the fortepiano giving the occasional chordal cue.)

Given that Beethoven was almost entirely deaf by 1824, his role in the performance would be of

necessity limited; he could easily derail the entire thing with one ill-considered gesture or cue. As it was, he very nearly did, given that he was apparently unaware when the piece actually ended but kept on gesticulating a bit longer, but on the whole it didn't matter: the performance was borderline unhinged anyway, done in by insufficient preparation, copyist errors in the parts, and the unprecedented difficulty and complexity of the work.

It bowled them over anyway. The Ninth was not one of those seminal masterpieces that was initially scorned and then won acceptance gradually; it entered the world with a roar and has remained the king of the symphonic repertory ever since. One can trace the entire history of the Romantic symphony as a succession of composers all trying to come to grips with Beethoven in general and the Ninth in particular. It was the ultimate, the ideal, the unmatched standard against which any and all would be measured and found wanting. Even Johannes Brahms—whose craftsmanship was on a Beethovenian level—blanched at the thought of trying to introduce another symphony to the post-Beethoven pantheon, and required nearly a quarter of a century from inception to completion of his superlative First Symphony, which acknowledges its debt to the Ninth but goes on to carve out a special niche for itself. What is it about the Ninth that warrants such a stratospheric reputation? Part of the answer is easy enough: it was longer than any symphony yet written, it required larger forces, it demanded more

out of those forces, and then there was that matter of a gargantuan finale requiring full chorus and quartet of vocal soloists. But other works have choral finales (there's even a piano concerto with one) and nobody puts them on the peak of Olympus. Size alone doesn't answer the question.

There's also the palpable sense of *victory* in the Ninth, in Beethoven's day understood as the ultimate European victory over Napoleon—who, we should remember, had laid siege twice to Vienna during his career—but afterwards coming to stand for the triumph of will, love and optimism against adversity. Therefore it is a symphony that *means something* beyond the notes on its many pages. And for many, that meaning is wrapped up in a hope, or even a certainty, in a future that will be better, that the human spirit will win out in the end, that if we just *believe in ourselves* enough, present difficulties will give way to future happiness.

"In the finale of the Ninth," writes Harvey Sachs, "Beethoven gathers up his—and humanity's—all-too-earthly struggles, places them in an ideal world of pure spirit—'over the canopy of the stars,' as the text states—and resolves them, ideally. And he seems to tell us that *this is how it shall be*. Never mind the when and the how: *this is how it shall be*, because to believe otherwise, he implies, is to negate the very possibility that either we ourselves or a Supreme Force, if there is one, can give any purpose to human life."

Over the course of the Ninth's 60-odd minutes, Beethoven takes us on a journey through human existence itself. The symphony

commences with sonorities so elemental that they would have been familiar to our cave-dwelling ancestors, then expands into a magisterial expression of human civilization at its highest levels, via a grand structure that is the musical counterpart of a soaring cathedral. Strife and battle are covered in the propulsive, surging second movement, while the lyrical heart of the work lies in its imperishably expressive slow movement, a place where time slows and we are consoled in an embrace of luminous compassion.

And then, the colossal finale, itself as long as many earlier symphonies, a multi-sectioned affair that mixes operatic recitative (not always sung), aria, chorus, variation and a mighty symphonic form blended with Schiller's "Ode to Joy." Biographer and musicologist Maynard Solomon tells us that Beethoven "invoked every conceivable strategy for the realization of his prophetic and apocalyptic purposes, bringing to bear mythic scenarios, descriptive materials, programmatic indications, unifying patterns, characteristic styles and the entire repertory of tonal allegory and other musical symbolism at his command."

Joseph Haydn ends his glorious oratorio *The Creation* with Adam and Eve in the Garden of Eden, still innocent, still clad "in native worth." But Beethoven ends the Ninth not on Earth but with a titanic embrace of the very heavens: "Joy!! Beautiful spark of divinity! Divinity!" We are all blessed with the divine spark, he says: it is our universal, imperishable and eternal birthright. All we have to do is claim it.

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Caitlin Lynch

Soprano

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.

Lynch returns to the Grand Teton Music Festival after singing the First Lady role in GTMF’s 2024 production of Mozart’s *The Magic Flute*. 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/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 has recently been featured as the First Lady in the Metropolitan Opera’s production of Mozart’s *The Magic Flute*.

On the concert stage, Lynch has appeared with the Seattle and Kansas City Symphonies in Beethoven’s Symphony No. 9, the Handel & Haydn Society in Mozart’s Mass in C minor, the Saint Louis Symphony in Mozart’s *Requiem*, and the Omaha Symphony in Dvořák’s *Stabat Mater*. She has also sung Handel’s *Messiah* with the Ann Arbor, Pacific and Milwaukee Symphonies; Brahms’ *Ein Deutsches Requiem* with the Grant Park Music Festival; Orff’s dramatic cantata *Carmina Burana* with the Seattle, Milwaukee and Alabama Symphonies; and appeared at the Spoleto Festival USA as the Soprano Soloist in John Adams’ *El Niño*.

Lynch was awarded First Place in the Houston Grand Opera Competition, and subsequently made her mainstage debut with the company as Hero in *Beatrice et Benedict*. Additional awards include a Sara Tucker Grant from the Richard Tucker Foundation, 1st place in the Irma M. Cooper Opera Columbus Competition, and 2nd place in the Palm Beach Opera Competition.

Lynch studied at the University of Michigan and the University of Cincinnati College-Conservatory of Music (CCM) before training with the young artist programs of Houston Grand Opera, Seattle Opera and the Glimmerglass Festival.

caitlinlynchsoprano.com



Clay Hilley

Tenor

Winning critical acclaim for “vocal heft, clarion sound and stamina” (*The New York Times*) and for performances described as “close to perfection—powerful, subtle, intelligent, every word crystal clear” (*Financial Times*), American Heldentenor Clay Hilley continues to garner success in an ever-growing list of opera’s most monumental heroic roles. He is the winner of the 2024 Richard Tucker Music Foundation Award and is proud to represent the legacy of one of the greatest American tenors of the last 100 years by carrying the honor forward into the 21st century.

Highlights of 2024/25 season include debuts at the Wiener Staatsoper in the title role of *Tannhäuser* in a new production directed by Lydia Steier and conducted by Music Director Philippe Jordan, and with l’Orchestre Symphonique de Montréal in performances of *Gurre-Lieder* led by Music Director Rafael Payare. On the stage of his “home” company, Deutsche Oper Berlin, the tenor bowed in *Tannhäuser* conducted by Axel Kober,

Tristan und Isolde with Petr Popelka and Sir Donald Runnicles, and in Tobias Kratzer’s new production of Strauss’ *Die Frau ohne Schatten* with Runnicles.

The tenor’s busy diary in the summer of 2024 included a role debut as Calaf in *Turandot* at Teatro Lirico Giuseppe Verdi Trieste; the title role of Parsifal at the Bayerische Staatsoper marking his first collaboration with renowned Wagner conductor Ádám Fischer; and performances of the First Act of *Die Walküre* for his debut at the Gran Teatre del Liceu and Mahler’s *Das Lied von der Erde* with Sir Donald Runnicles at the Santa Fe Chamber Music Festival.

An artist accomplished on the world’s leading concert stages, recent highlights include Mahler’s Eighth Symphony with Marin Alsop and the Chicago Symphony Orchestra at the Ravinia Festival; and *Das Lied von der Erde* with the Houston Symphony and Juraj Valčuha, Saint Louis Symphony Orchestra and Stéphane Denève, and with the Accademia Nazionale di Santa Cecilia under Sir Antonio Pappano—where he subsequently returned for Kodaly’s *Psalmus Hungaricus*.

clayhilleytenor.com



Renée Tatum

Mezzo-Soprano

Noted for her “gleaming vocalism” (*Opera News*), mezzo-soprano Renée Tatum is an incredibly important artist of her generation. In recent seasons, Tatum has performed Flosshilde in *Das Rheingold* at the National Taichung Theatre and in *Götterdämmerung* in a return to Houston Grand Opera; Olga in *Eugene Onegin* with Boston Youth Symphony; Händel’s *Messiah* with Pacific Symphony; Beethoven’s *Missa Solemnis* with Pacific Chorale; Mozart’s *Requiem* with Omaha Symphony and Rochester Philharmonic; and Beethoven’s Symphony No. 9 with San Diego Symphony.

Additional recent engagements include Suzuki in *Madama Butterfly* with Toledo Opera; Flosshilde and Waltraute in *Der Ring des Nibelungen* with Washington National Opera; Flosshilde in *Götterdämmerung* with Teatro Massimo di Palermo; a return to the Metropolitan Opera as the Second Lady in Julie Taymor’s production of *Die Zauberflöte* led by Ádám

Fischer; and returns to Houston Grand Opera both as Third Lady in *Die Zauberflöte* under the baton of Robert Spano and as Grimgerde in a new production of *Die Walküre*. Tatum also joined an international cast in Japan as Flora in Verdi’s *La traviata*, sang as the mezzo soloist in Mahler’s *Resurrection* Symphony and Mozart’s *Requiem* with the Eastern Music Festival, and as mezzo soloist in Beethoven’s Symphony No. 9 with the Boston Symphony Orchestra at the Tanglewood Music Festival.

A recent alumna of the Lindemann Young Artist Development Program, Tatum made her Metropolitan Opera début as Inez in *Il trovatore* conducted by Marco Armiliato. Additional performances at the prestigious house include Second Lady in *Die Zauberflöte* conducted by Jane Glover, Second Woodsprite in *Rusalka* led by Yannick Nézet-Séguin, Unborn in *Die Frau ohne Schatten* with Vladimir Jurowski, Emilia in *Otello* under the baton of Semyon Bychkov, Adonella in Zandonai’s seldom heard *Francesca da Rimini* conducted by Marco Armiliato, Fenena in *Nabucco* with Paolo Carignani, and Flosshilde in Robert Lepage’s landmark production of *Der Ring des Nibelungen* conducted by Fabio Luisi.

Tatum is a winner of the 2011 Gerda Lissner Foundation Competition, a finalist of the 2011 George London Foundation Competition, 2010 Grand Prize Winner of The Licia Albanese-Puccini Foundation Competition, The Opera Index Vocal Competition, The Jensen Foundation Award from Chautauqua Opera, and two-time recipient of the Richard F. Gold Career Grant. A Regional Finalist in the Metropolitan Opera National Council Auditions, Tatum holds degrees from The Juilliard School, The Manhattan School of Music and California State University Fullerton.

reneetatum.com

Seth Carico

Baritone

Hailed by *Opera News* as “powerful in both voice and bearing” and particularly noted for his commanding stage presence and expressive vocalism, American bass-baritone Seth Carico is distinguishing himself at home and internationally. *Opera Today* praised “the dynamic presence of Carico, whose ringing baritone gave much pleasure.” He effortlessly capitalizes on his dramatic training, bringing a unique sensitivity to operatic characters at disparate ends of the theatrical spectrum.

In the 2024/25 season, Carico joined Bühnen Bern as Scarpia in *Tosca*, brought his Don Alfonso in *Così fan tutte* to Komische Oper Berlin, sang Dr. Kolenatý in *Věc Makropulos* with the Concertgebouw in Amsterdam, Escamillo in *Carmen* with Austin Opera, and Kissinger in *Nixon in China* in his return to Deutsche Oper Berlin.

In recent seasons, Carico has built a robust repertoire with Deutsche Oper Berlin, where he was in the Ensemble from 2010-2019. With the company he has performed Figaro in *Le nozze di Figaro*; Leporello in *Don Giovanni*; Sancho Panza in *Don Quichotte*; The Doctor in *Wozzeck*; Dr. Kolenatý in *Věc Makropulos*; Saint-Bris in *Les Huguenots*; and The Traveler, et al. in *Death in Venice*, among others.

International guest engagements have included his house and role debut as Don Giovanni with Dutch National Opera, his Dallas Opera debut as the Minskman in *Flight*, Joseph de Rocher in *Dead Man Walking* with Minnesota Opera, Astradamors in *Le grand macabre* and Snow Queen/Reindeer/Clock in *The Snow Queen* with Radio Philharmonic Orchestra Amsterdam, and numerous other engagements.

Concert appearances have included Bach’s Cantata No. 82, Mendelssohn’s *Die erste Walpurgisnacht*, Mozart’s *Die Zauberflöte*, Dvořák’s *Stabat Mater*, Mendelssohn’s *Elijah* and more with orchestras/festivals including the Cologne Early Music Festival, the Nashville Symphony, the Atlanta Ballet, the Chautauqua Symphony, the Richmond Symphony, and the Michigan Sinfonietta.

Carico won Fourth Prize in the Shreveport Opera Singer of the Year competition, the Grand Prize of the Orpheus National Vocal Competition, and an Encouragement Award from the Chautauqua Opera Guild.

sethcarico.com

Photo: Simon Pauly





Eric Whitacre Composer

GRAMMY® Award-winning composer and conductor Eric Whitacre is among today’s most popular musicians. A graduate of The Juilliard School, his works are performed worldwide, and his ground-breaking Virtual Choirs have united well over 100,000 singers from more than 145 countries. Among his recent accolades and awards, Whitacre received the Richard D. Colburn Award from the Colburn School and an Honorary Doctor of Arts from Chapman University. His long-term collaboration with Decca Classics has yielded many successful albums.

Whitacre served consecutive terms as Artist in Residence with the Los Angeles Master Chorale and currently holds the position of Visiting Composer at Pembroke College. He’s also an Ambassador for the Royal College of Music in London and is proud to be a Yamaha artist.

In 2025, *The Pacific Has No Memory*, commissioned by revered violinist, Anne Akiko Meyers, received its premiere performed by Orpheus Chamber Orchestra at Carnegie Hall, followed by Los Angeles Chamber Orchestra. Whitacre’s recent composition, *Eternity in an Hour*, premiered at the Royal Albert Hall in London as part of the BBC Proms in September 2024. Written for choir, string quartet, piano and electronics, it’s the first time Whitacre has simultaneously conducted and played live electronics on stage. Insatiably curious and a lover of all types of music, Whitacre has worked with legendary Hollywood composer Hans Zimmer, as well as British pop icons Laura Mvula, Imogen Heap and Annie Lennox.

A widely respected conductor, Whitacre has worked with the world’s leading choirs and orchestras including the Minnesota Orchestra, London Symphony Orchestra and Royal Philharmonic Orchestra. In 2024, he conducted Mozart’s *Requiem* alongside his own pieces with The Louisville Orchestra. His collaboration with Spitfire Audio resulted in a trail-blazing vocal sample library which became an instant bestseller and is used by composers the world over. Major classical commissions have been written for the BBC Proms, Minnesota Orchestra, Rundfunkchor Berlin, The Tallis Scholars, VOCES8, cellist Julian Lloyd-Webber and the Philharmonia Orchestra, Chanticleer, National Symphony Orchestra/Kennedy Center, Kantorei, Royal Philharmonic Orchestra, National Children’s Chorus of America and The King’s Singers.

ericwhitacre.com

Violin**Eunice Keem****Jennifer Ross**

Jorie Butler-Geyer
Diego Campos
Connor Chaikowsky
Julie Coleman
Erin David
Gina Costanza Davis
Bruno Eicher
Tracy Gibson
Russell Hershov
Ling Ling Huang
Tomoko Iguchi
Dorris Dai Janssen
Yuka Kadota
Alison Kim
Kana Kimura
Marta Krechkovsky
Jennifer Gordon Levin
Alex Martin
Jessica Mathaes
Louise Morrison
Christopher Pulgram
Rebecca Racusin
Barbara Scowcroft
Ikuko Takahashi
Leena Waite

Viola**Susan Gulkis Assadi**

Claudine Bigelow
Olivia Chew
Lucina Horner Cosby
Chiara Kingsley Dieguez
Joel Gibbs
Suzanne LeFevre
Yiyin Li
Kristen Linfante
Phillip Stevens
Rachel Swerdlow

Cello**Silver Ainomäe**

Thomas Carpenter
Kari Jane Docter
Allison Drenkow
Judith Galecki
Ray Kim
Andrew Larson
Amy Leung
David Mollenauer
David Schepps

Bass**Joseph McFadden**

*Sponsored by
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Sue Cahill
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Jeffrey Kail
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Piccolo

Caitlyn Valovick-Moore

Oboe**Jaren Atherholt**

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Joe Tripodi*

William Dunlop

Clarinet**Eugene Mondie**

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& Stan Trachtenberg*
Gi Lee

Bassoon**Sue Heineman**

Kristen Sonneborn

Contrabassoon

Juan de Gomar

Horn**Michael Stevens**

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Rich Dean*

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Gavin Reed
Alison Dresser
Scott Sanders

Trumpet**Travis Peterson**

Matthew Sonneborn

Trombone**Lee Rogers**

Jay Evans

Bass Trombone

Matthew Guilford

Timpani**Michael Crusoe****Percussion****Craig Hauschildt**

*In memory of
Richard Brown*

Riely Francis
Eric Hopkins

Librarian**Crozet Duplantier**

*Names in bold indicate
principal chair*

*All rosters subject to
change*

The Mary Linn Wecker Memorial Fund for Musicians



celebrating Mary Linn Wecker

The Mary Linn Wecker Memorial Fund for Musicians celebrates the enduring spirit and passion of Mary Linn Wecker (1939–2024), a devoted music lover and steadfast supporter of the Grand Teton Music Festival. This restricted fund honors her legacy, fostering the artistry and joy she so deeply cherished. The Grand Teton Music Festival thanks supporters of the fund, whose generous gifts helped GTMF increase musician stipends by 25% percent this summer.

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FESTIVAL ORCHESTRA

Jayne and Al Hilde, Jr. Patriotic Pops

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

Benjamin Manis, conductor

Sara Duchovnay, soprano
Clay Hilley, tenor

John Williams *The Cowboys: Overture*

John Williams *Hooray for Hollywood*

Quinn Mason *Toast of the Town*

Joan Tower *Fanfare for the Uncommon Woman, No. 1*

Bernstein *West Side Story: Overture*
(arr. Peress)

John Williams *1941: March*

Copland *Old American Songs (Selections)*

Long Time Ago
Simple Gifts
I Bought Me a Cat
Zion's Walls
At the River
The Dodger

Sara Duchovnay, soprano
Clay Hilley, tenor

Hayman *Armed Forces Salute*
(arr. Kessler)

Gould *American Salute*

Hailstork *Fanfare on Amazing Grace*

Ward *America the Beautiful*

Sousa *Stars and Stripes Forever*

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This week's concerts sponsored by Janet & John Costello
Program sponsored by Chris Fussner and Carole & Jack Nunn
GTMF's Silver Corporate Partner for this program is Bank of Jackson Hole



Sara Duchovnay

Soprano

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

In recent seasons, Duchovnay made her debut with the Grand Teton Music Festival, covering Cio-Cio San and singing Kate Pinkerton in *Madama Butterfly* under the baton of Sir Donald Runnicles. She also made her Swiss debut performing Alma Mahler’s *Fünf Lieder* with the Orchester Musikkollegium Winterthur under the baton of Kalena Bovell, performed Strauss’ *Vier letzte Lieder* and Michael Tippett’s *A Child of Our Time* under the baton of Deanna Tham, and served as Artist in Residence for the Görlitz/Zgorzelec Jewish Remembrance Week—performing concerts in Germany and Poland, a project she was honored to join given her family history as the granddaughter of Holocaust survivors.

Duchovnay’s repertoire has developed alongside the natural growth of her voice, deepening in richness and breadth. Having begun her career with lighter lyric and coloratura roles—such as Zerbinetta (*Ariadne auf Naxos*), Nanetta (*Falstaff*), Blondchen (*Die Entführung aus dem Serail*), and Musetta (*La bohème*)—she now embraces the demands of fuller lyric repertoire including Donna Anna and Donna Elvira (*Don Giovanni*), Alcina (*Alcina*), and Liù (*Turandot*); as well as spinto/Jugendlich dramatischer Sopran roles like Cio-Cio San (*Madama Butterfly*), Elisabeth (*Tannhäuser*) and Ariadne (*Ariadne auf Naxos*).

Notable highlights from past seasons also include debuts as Lauretta in *Gianni Schicchi* with Opera Delaware, Die erste Dienerin in *Die ägyptische Helena* with Odyssey Opera, and as soprano soloist in Beethoven’s *Missa Solemnis* with the Madison Symphony Orchestra under the baton of John DeMain.

A champion of contemporary opera, Duchovnay has originated roles in new works including Dorothea in *Middlemarch in Spring* and Helen in *Howard’s End, America*, both by Allen Shearer and Claudia Stevens, and has performed in modern staples such as Philip Glass’ *Hydrogen Jukebox* and Michael Ching’s *Buoso’s Ghost*.

Duchovnay lives in Berlin with her husband, tenor Clay Hilley, and holds degrees from The Hartt School and the San Francisco Conservatory of Music.

saraduchovnay.com

See Clay Hilley’s bio on page 45.

Violin

Eunice Keem
Jennifer Ross
 Jorie Butler-Geyer
 Diego Campos
 Connor Chaikowsky
 Julie Coleman
 Erin David
 Gina Costanza Davis
 Bruno Eicher
 Tracy Gibson
 Ling Ling Huang
 Tomoko Iguchi
 Dorris Dai Janssen
 Yuka Kadota
 Alison Kim
 Kana Kimura
 Jennifer Gordon Levin
 Jessica Mathaes
 Christopher Pulgram
 Rebecca Racusin
 Barbara Scowcroft
 Leena Waite

Viola

Susan Gulkis Assadi
 Olivia Chew
 Lucina Horner Cosby
 Chiara Kingsley Dieguez
 Suzanne LeFevre
 Yiyin Li
 Kristen Linfante
 Rachel Swerdlow

Cello

Silver Ainomäe
 Thomas Carpenter
 Kari Jane Docter
 Allison Drenkow
 Ray Kim
 Andrew Larson

Bass

Erik Gronfor
Sponsored by
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 Aaron Blick
 Sue Cahill
 Charles DeRamus
 Nick Recuber

Flute

Julia Bogorad-Kogan
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Piccolo

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Clarinet

Eugene Mondie
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Bassoon

Sue Heineman
 Kristen Sonneborn

Contrabassoon

Juan de Gomar

Horn

Michael Stevens
Sponsored by Jane &
Rich Dean
 Julie Beckel, asst.
 Gavin Reed
 Alison Dresser
 Scott Sanders

Trumpet

Travis Peterson
 Matthew Sonneborn
 Charles Daval
 Justin Kohan

Trombone

Lee Rogers
 Jay Evans

Bass Trombone

Matthew Guilford

Tuba

John DiCesare

Timpani

Michael Crusoe

Percussion

Craig Hauschildt
In memory of
Richard Brown
 Riely Francis
 Eric Hopkins
 Andrés Pichardo-
 Rosenthal

Harp

Elisabeth Remy
Johnson

Piano

Adelle Eslinger
Runnicles

Librarian

Crozet Duplantier

*Names in bold indicate
 principal chair*

*All rosters subject to
 change*

week 2

FEATURING

string ensemble

Time for Three

conductor

Kevin John Edusei

**Benoliel Chamber
Music Series:
Beethoven &
a Premiere**

July 9 at 7 PM

**Family Jam with
Time for Three**

July 10 at 6 PM

**Festival Orchestra:
Time for Three & Rachmaninoff**

July 11 at 7 PM

July 12 at 6 PM

Kevin John Edusei

Photo: Marco Borggreve

Beethoven & a Premiere

Wednesday, July 9 at 7 PM
Walk Festival Hall

Salzedo **5 Preludes for Solo Harp: IV. Whirlwind** **3'**
(1885–1961)

Elisabeth Remy Johnson, harp

Lynne Plowman **Life Cycles (GTMF Co-Commission)** **16'**
(b. 1969)

I. *flocks and shoals*
II. *water and sky*
III. *a web and a swarm*

Elisabeth Remy Johnson, harp
Ami Campbell, violin
Dorris Dai Janssen, violin
Louise Morrison, violin
Tomoko Iguchi, violin
Rebecca Racusin, violin
Connor Chaikowsky, violin
Barbara Scowcroft, violin
Jorie Butler-Geyer, violin
Jennifer Gordon Levin, violin

Joy Fellows, viola
Phillip Stevens, viola
Suzanne LeFevre, viola
Judith Galecki, cello
Kari Jane Docter, cello
Andrew Larson, cello
Joseph Lescher, bass
Nicholas Recuber, bass
Benjamin Manis, conductor

Beethoven **Piano Trio in C minor, Op. 1, No. 3** **30'**
(1770–1827)

Allegro con brio
Andante cantabile con variazioni
Menuetto. Quasi allegro
Finale. Prestissimo

Eunice Keem, violin
Silver Ainomäe, cello

Julie Coucheron, piano

INTERMISSION

Beethoven **Septet in E-flat Major, Op. 20** **40'**

Adagio—Allegro con brio
Adagio cantabile
Tempo di menuetto
Tema con variazioni. Andante
Scherzo. Allegro molto e vivace
Andante con moto alla marcia

Marta Krechkovsky, violin
Susan Gulkis Assadi, viola
Thomas Carpenter, cello
Joseph McFadden, bass

Eugene Mondie, clarinet
Alison Dresser, horn
Sue Heinemann, bassoon

Sponsors

Support for the Benoliel Chamber Music Series provided by the Amphion Foundation

Life Cycles

for solo harp and string orchestra

I. *flocks and shoals*

II. *water and sky*

III. *a web and a swarm*

Co-commissioned by Presteigne Festival and the Grand Teton Music Festival, supported with generous funding from Tŷ Cerdd.

Life Cycles takes as its starting point the circular/spiral patterns found in nature. The specific images that shape the music shift and change as the composition develops, but are always connected to some kind of circular motion. The first movement, *flocks and shoals*, is full of multi-layered canons, like murmurations of birds or shoals of fish. The second movement, *water and sky*, is quiet, simple and still. The final movement, *a web and a swarm*, begins with a single musical thread winding around on itself to create a web-like structure. A sinking, sliding motif in the strings reappears in each movement, building to a dramatic final gesture at the end.

I am hugely grateful to both festivals for this generous co-commission, and the vital window of time which this gave me to compose. I am indebted to harp soloists Elisabeth Remy Johnson—for her ongoing support, energy and enthusiasm for my music—and Anne Denholm—for her advice and collaboration, and for introducing me to some of the wonderful extended techniques that the harp brings to the sound-world of this piece.

— Lynne Plowman



GRAND TETON MUSIC FESTIVAL

The Donald Runnicles Musical Arts Scholarship Competition

Grand Teton Music Festival is proud to present the 8th Annual Scholarship Competition in honor of Music Director Sir Donald Runnicles.

Saturday, July 26, 2025 at 10 AM
Sunday, July 27, 2025 at 1 PM

Walk Festival Hall | Free and open to the public

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gtmf.org/scholarship

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FESTIVAL ORCHESTRA

Time for Three and Rachmaninoff

Friday, July 11 at 7 PM

Saturday, July 12 at 6 PM

Walk Festival Hall

Kevin John Edusei, conductor

Time for Three, string ensemble

Beethoven (1770–1827)	Coriolan Overture, Op. 62	8'
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Kevin Puts (b. 1972)	Contact <i>The Call</i> <i>Codes. Scherzo</i> <i>Contact</i> <i>Convivium</i>	30'
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INTERMISSION

Rachmaninoff (1873–1943)	Symphony No. 3 in A minor, Op. 44 Lento; Allegro moderato Adagio ma non troppo Allegro	39'
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Sponsors

Festival Orchestra sponsored by Ari Rifkin, *in memory of Leonard Rifkin*

Guest ensemble Time for Three sponsored by Joyce Craig & Beryl Weiner

Guest conductor Kevin Edusei sponsored by Mary Weber & Robert Duggan

Program sponsored by Natalie Clark & Henry Armour and Lawrence G. Finch, *in memory of Janice C. Finch*

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

Ludwig van Beethoven

Coriolan Overture, Op. 62

AT A GLANCE

Born: 1770

Died: 1827

Date of Composition: 1807

Instrumentation: *Coriolan*

Overture is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.

William Shakespeare's late tragedy *Coriolanus* inspired Heinrich Joseph von Collin's 1804 play *Coriolan*, which in turn inspired Beethoven's 1807 *Coriolan* Overture, written for a single performance of Collin's play at the Vienna palace of Beethoven's patron Prince Lobkowitz.

So technically Beethoven's *Coriolan* isn't Shakespearean, but it might as well be. Considering that *Coriolanus* is one of Shakespeare's less familiar plays, a brief synopsis might be useful. Roman general Coriolanus is both aristocrat and über-warrior, haughty and disdainful of the common people of Rome and their Senate. Incensed by what he considers governmental pandering to the rabble, he curses the Senate and is exiled from Rome. He joins the Volscians, Rome's avowed enemies, and agrees to lead their armies against Rome. His mother Volumnia pleads with him to open his heart and make his peace with his homeland; eventually his inner tenderness, so long suppressed, makes itself felt. He allows himself



Ludwig van Beethoven

to be swayed by his mother's entreaty and in so doing ensures his execution by the Volscians. (That's what happens in Shakespeare; in Collin's version *Coriolanus* takes his own life.)

It's a powerful story of a hero brought low by the softness of his own heart, and Beethoven responded to it with an equally powerful musical representation. The jagged, minor-mode main theme could be only *Coriolanus*

himself, all martial whiplashes, testy fits of impatience and aristocratic hauteur. But the contrasting theme in E-flat major is certainly Volumnia, one of those magnificent mature women of Shakespeare's late years and the only person who can reach *Coriolanus'* heart. His death being tragic rather than heroic, Beethoven's portrait fades away progressively and ends on three quiet plucked notes in the strings.

July 11 & 12

PROGRAM NOTES

Kevin Puts

Contact

AT A GLANCE

Born: 1972

Date of Composition: 2020–2022

Instrumentation: *Contact* is scored for 3 flutes (3rd doubling piccolo), 3 oboes (3rd doubling English horn), 3 clarinets (3rd doubling bass clarinet), 3 bassoons (3rd doubling contrabassoon), 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion, piano, strings, two solo amplified violins and solo amplified bass.

It could be said that visionary astronomer Carl Sagan is the godfather of Kevin Puts' *Contact*. To begin with, there's that excellent eponymous novel of his that was made into an equally excellent 1997 movie. But more to the point, it's the idea of contact—from Latin roots meaning "touching together"—between not only people but between people and other species, wherever they may be. This is a composition that doesn't shy away from taking on some giant questions: Are we alone? Are there others out there? How will we ever communicate with them? The COVID-19 pandemic that came about during the midst of the work's gestation made things even more urgent. Now it wasn't only about reaching out to a vast impersonal universe. It was about just being in contact with each other, once so simple and natural, now maddeningly difficult. "The word 'contact' has gained new



Kevin Puts with Time for Three

resonance during these years of isolation," says Puts. "It is my hope that this concerto might be heard as an expression of yearning for this fundamental human need."

Contact originated in contact between Puts and the innovative and inspiring string trio Time for Three. The result, described by the trio as "love at first listen," was the creation of a new concerto, co-commissioned by a consortium of orchestras including the Sun Valley Music Festival, Philadelphia

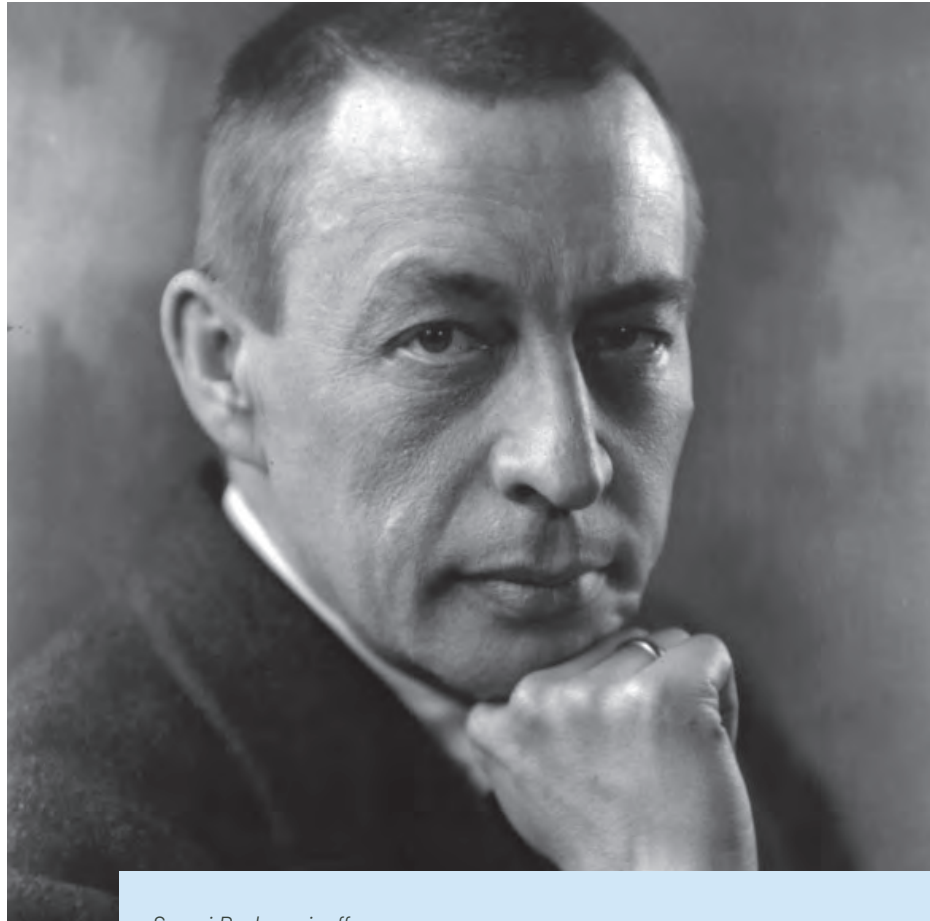
Orchestra, San Francisco Symphony and Florida Orchestra.

Contact's four movements open with *The Call* in which an a capella vocal refrain introduces an intensely lyrical, even mystically-tinged passage that recurs throughout the work in a wide variety of guises. The two movements titled *Codes* and *Convivium* are all about explosive energy, strongly accented and infectiously rhythmic. But perhaps the heart center is the quietly

rhapsodic third-place *Contact*, which Puts describes as an “image of an abandoned vessel floating inert in the recesses of space.”

Contact covers a wide range of moods, materials and emotions. But through it all threads a sense of yearning, exemplified by that haunting passage sung by the string trio that introduces the story. Fortunately, this story has a happy ending, as it concludes in an exuberant orchestral shout of joy.

Note: *Contact* won the 2023 GRAMMY® Award for Best Contemporary Classical Composition.



Sergei Rachmaninoff

Sergei Rachmaninoff

Symphony No. 3 in A minor, Op. 44

AT A GLANCE

Born: 1873

Died: 1943

Date of Composition: 1936

Instrumentation: Symphony No. 3 in A minor, Op. 44 is scored for 2 flutes, piccolo, 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion, harp, celesta and strings.

The nostalgic threads woven through Rachmaninoff’s output have their source in loss. He had been born into the comfortable life of the upper classes, educated by private tutors in a lavish country estate. But after his feckless father squandered the family fortune, eight-year-old Sergei was crammed into a St. Petersburg flat with the rest of his family. His father then abandoned them. Finally, the 1917 Bolshevik

Symphony No. 3 in A minor, Op. 44

continued

revolution obliged them to leave Russia, never to return.

Loss of his home, of his father, of his homeland: Rachmaninoff grew into a man who always seemed haunted by the past, no matter how successful his subsequent life and career were to be. Much of that career was devoted to concertizing. Rachmaninoff belongs in the innermost circle of history's greatest pianists, and even during the mid-20th century when his posthumous reputation as a composer was at a low ebb, his pianistic stature remained steady. Rachmaninoff had all but retired from composition after leaving Russia, the demands of constant practice and touring demanding the lion's share of his time and energy. Fortunately, a burst of creativity in the 1930s resulted in the *Variations on a Theme of Corelli* for solo piano and a triptych of orchestral works: *Rhapsody on a Theme of Paganini*, *Symphonic Dances*, and nearly 30 years after his well-loved Second Symphony, Symphony No. 3 in A minor, Op. 44. The *Paganini* rhapsody quickly became a repertory standard, but public and critical opinion of the other late works ranged from lukewarm to hostile. The commentarial class got downright sniffy about the Third Symphony, sneering at Rachmaninoff as a throwback to an Imperial Russia of onion domes, samovars and country *dachas*, a dinosaur mired in the mud of a Tchaikovskian past. The general listening public, on the other hand, really wanted

those samovars and *dachas*, and to them the Third Symphony lacked the Romantic ardor that had made Rachmaninoff's earlier works so popular.

More or less everybody came around eventually, but it took a late 20th-century reevaluation of Rachmaninoff's works for that to happen. Nowadays we can easily appreciate the increased economy and clarity of Rachmaninoff's writing in his last symphony, a directness which might have struck earlier generations as abrupt, while we can also luxuriate in the lyrical abundance that seems to have elicited most of the earlier commentarial scorn.

The Rachmaninoff Third makes use of a "motto" theme—i.e., a short cell of material that is heard at the beginning of the composition and that threads through the rest as a unifying factor. In this instance the motto is a tiny little thing, presented with haunting understatement at the start then reiterated in a multitude of guises. Although Rachmaninoff appears to break with tradition by casting the symphony in only three movements rather than four, a closer examination reveals that the middle movement is actually a portmanteau affair in which two instances of rapturous slow music flank a lively central scherzo that serves handily as the "missing" movement.

Rachmaninoff was always an expert orchestrator, nowhere more than in the Third Symphony. Like Gustav Mahler, he orchestrated grandiloquently but transparently, highlighting individual instruments with breathtaking skill. Consider that opening motto theme, scored for the striking combination of

solo clarinet, solo cello and horn with its notes "stopped"—made to sound slightly nasal—by either the player's hand or a special mute. The end result is a whispered invocation of *Once upon a time*, the kickoff to a captivating musical journey marked by heroism, grandeur, lyricism, intensity and, yes, nostalgia.

Rachmaninoff was duly proud of the Third Symphony and never reconciled himself to its poor reception. "It's quite possible that in 50 years' time it will be rediscovered like Schumann's Violin Concerto and become a sensational success," he wrote. Wishful thinking that might have been, but Rachmaninoff wound up getting his wish, albeit posthumously. Its days in limbo long past, the Third is now securely ensconced in the repertory, this fine late bloom from a symphonic master.

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Time for Three String Ensemble

GRAMMY® and EMMY®-winning ensemble Time For Three (TF3) defies convention and boundaries by showcasing excellence across different genres, including classical music, Americana and singer-songwriter. Their unique sound captivates audiences, immersing them in a musical experience that merges various eras, styles and traditions of Western music.

TF3, consisting of Charles Yang (violin, vocals), Nicolas “Nick” Kendall (violin, vocals), and Ranaan Meyer (double bass, vocals), combines their instruments and voices in a remarkable sound, establishing a distinct voice of expression that resonates with listeners worldwide. TF3 has worked closely with esteemed artists such as Chris Brubeck and Pulitzer Prize winners William Bolcom and Jennifer Higdon.

Their most recent commission, *Contact*, composed by Pulitzer Prize winner Kevin Puts, premiered with the San Francisco Symphony and The Philadelphia Orchestra in the summer of 2022. This extraordinary

piece, alongside Jennifer Higdon’s *Concerto 4–3*, was released on Deutsche Grammophon under the album title *Letters for the Future*. Conducted by Xian Zhang, the album’s exceptional quality propelled it onto the Billboard top 10 Classical Recordings charts. Additionally, it garnered a nomination for an Opus Klassik award and received a GRAMMY win in the Best Classical Instrumental Solo category.

Renowned for their charismatic and energetic performances, TF3 has garnered praise from respected outlets including NPR, NBC, *The Wall Street Journal* and the *Chicago Sun-Times*. They have graced illustrious stages such as Carnegie Hall, The Kennedy Center and The Royal Albert Hall, effortlessly adapting their inimitable and versatile style to intimate venues like Joe’s Pub in New York or Yoshi’s in San Francisco.

Time For Three’s artistic achievements, fueled by their relentless pursuit of musical excellence, have solidified their status as a remarkable ensemble. Their GRAMMY win and extraordinary collaborations speak to their unwavering dedication to pushing creative boundaries and captivating audiences with their exceptional talent.

tf3.com

Kevin John Edusei

Guest Conductor

German conductor Kevin John Edusei is sought-after the world over. He is praised repeatedly for the drama and tension in his music making and the sense of architecture, warmth and insight that he brings to his performances. He is deeply committed to the creative elements of performance, presenting classical music in new formats, cultivating audiences and conducting an eclectic range of repertoire.

Highlights of Edusei's 2024/25 season included debuts with the New York Philharmonic, Konzerthausorchester Berlin, Bournemouth Symphony Orchestra, Taiwan Philharmonic and at the Musikverein with the ORF Vienna Radio Symphony Orchestra. His return engagements included the London Philharmonic Orchestra, the Netherlands Radio Philharmonic Orchestra at the Concertgebouw and the Fort Worth Symphony Orchestra in his final season as Principal Guest Conductor. A strong advocate of contemporary music, Edusei's carefully curated programs across the 2024/25 season included premieres of works by Hannah Kendall, Thomas Larcher, Samy Moussa, Brian Nabors, Derrick Skye and Gabriella Smith.

Edusei is a regular guest conductor across the world with orchestras including the Munich Philharmonic Orchestra, London Symphony Orchestra, City of Birmingham Symphony Orchestra, Royal Scottish National Orchestra, Finnish Radio Symphony Orchestra, Los Angeles Philharmonic, Cincinnati Symphony Orchestra, Seattle Symphony and Sydney Symphony Orchestra. He has a long-standing relationship with the Chineke! Orchestra and is the former Chief Conductor of the Munich Symphony Orchestra and the Bern Opera House.

Born in Bielefeld, Germany, Edusei studied sound engineering, classical percussion and orchestral conducting at the University of the Arts Berlin and the Royal Conservatory The Hague with Jac van Steen and Ed Spanjaard. In 2004 he was awarded a conducting fellowship at the Aspen Music Festival by David Zinman, in 2007 he was a prize-winner at the Lucerne Festival conducting competition under the artistic direction of Pierre Boulez and in 2008 he won the first prize of the Dimitri Mitropoulos Competition in Athens. Edusei is an alumnus of the

Photo: Marco Borggreve



Deutsche Bank Akademie Musiktheater heute and the Dirigentenforum of the German Music Council. He resides with his family in Munich.

kevinjohnedusei.com



Photo: David White

Kevin Puts

Composer

Winner of numerous prestigious awards, including the 2012 Pulitzer Prize for his debut opera *Silent Night*, Kevin Puts' works have been commissioned, performed and recorded by leading ensembles and soloists throughout the world, including Yo-Yo Ma; Renée Fleming; Jeffrey Kahane; Dame Evelyn Glennie; the New York Philharmonic; the Tonhalle Orchester (Zurich); the Saint Paul Chamber Orchestra; the Miró Quartet; and the symphony orchestras of Baltimore, Cincinnati, Detroit, Atlanta, Colorado, Houston, Fort Worth, St. Louis and Minnesota.

His recent orchestral work, *The City*, was co-commissioned by the Baltimore Symphony Orchestra in honor of its 100th anniversary and by Carnegie Hall in honor of its 125th anniversary. His new vocal work *Letters From Georgia*, written for Soprano Renée Fleming and orchestra and based on the personal letters of Georgia O'Keeffe, had its world premiere in New York in Fall 2016, and his first

chamber opera, an adaptation of Peter Ackroyd's gothic novel *The Trial of Elizabeth Cree* commissioned by Opera Philadelphia, had its world premiere in September 2017, followed by performances with Chicago Opera Theater in February 2018.

Silent Night, commissioned and premiered in November 2011 by Minnesota Opera and co-produced by Opera Philadelphia, has been produced at Fort Worth Opera, Cincinnati Opera, the Wexford Opera Festival, Calgary Opera, Montreal Opera, the Lyric Opera of Kansas City, The Atlanta Opera, Opera San Jose and Michigan Opera Theatre. In 2013, his choral works *To Touch The Sky* and *If I Were A Swan* were performed and recorded by Conspirare. His second opera, also commissioned by Minnesota Opera, *The Manchurian Candidate*, based on the novel, had its world premiere in 2015.

A former Composer-in-Residence of Young Concert Artists, he is currently a member of the composition department at the Peabody Institute and the Director of the Minnesota Orchestra Composer's Institute.

kevinputs.com

Violin**Eunice Keem****Yi Zhao**

Marina Brubaker
 Jorie Butler-Geyer
 Ami Campbell
 Connor Chaikowsky
 Julie Coleman
 Gina Costanza Davis
 Bruno Eicher
 Tracy Gibson
 Miika Gregg
 Russell Hershaw
 Ling Ling Huang
 Tomoko Iguchi
 Dorris Dai Janssen
 Yuka Kadota
 Alison Kim
 Marta Krechkovsky
 Jennifer Gordon Levin
 Jessica Mathaes
 Louise Morrison
 Holly Mulcahy
 Christopher Pulgram
 Rebecca Racusin
 Jennifer Ross
 Barbara Scowcroft
 Ikuko Takahashi
 Shawn Weil

Viola**Susan Gulkis Assadi**

Claudine Bigelow
 Lucina Horner Cosby
 Chiara Kingsley Dieguez
 Joy Fellows
 Suzanne LeFevre
 Yiyin Li
 Kristen Linfante
 Rita Porfiris
 Phillip Stevens
 Rachel Swerdlow

Cello**Silver Ainomäe**

Thomas Carpenter
 Kari Jane Docter
 Allison Drenkow
 Judith Galecki
 Ray Kim
 Andrew Larson
 Amy Leung
 David Mollenauer
 David Schepps

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 Jennifer Steele
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Piccolo

Caitlyn Valovick-Moore

Oboe**Jennifer Christen**

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English Horn

William Dunlop

Clarinet**Eugene Mondie**

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 & Stan Trachtenberg*
 Gi Lee
 Junghwan Lee

Bass Clarinet

Junghwan Lee

Bassoon**Sue Heineman**

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Juan de Gomar

Horn**Michael Stevens**

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Trumpet**L. Russell Campbell**

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Trombone**Lee Rogers**

Jay Evans

Bass Trombone

Matthew Guilford

Tuba**John DiCesare****Timpani****Michael Crusoe****Percussion****Riely Francis**

*In memory of
 Richard Brown*
 Craig Hauschildt
 Eric Hopkins
 Andrés Pichardo-
 Rosenthal
 Michael Stubbart

Harp**Elisabeth Remy**

Johnson

Keyboard**Adelle Eslinger**

Runnicles

Librarian**Crozet Duplantier**

*Names in bold indicate
 principal chair*

*All rosters subject to
 change*

week 3

FEATURING

Mahler in the Mountains

with the Festival Orchestra

ukulele

Jake Shimabukuro

**Benoliel Chamber
Music Series:
*Peter & the Wolf***

July 16 at 7 PM

**Gateway Series:
An Evening with
Jake Shimabukuro**

July 17 at 7 PM

**Festival Orchestra:
Mahler in the Mountains**

July 18 at 7 PM
July 19 at 6 PM

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

Peter & the Wolf

Wednesday, July 16 at 7 PM
Walk Festival Hall

Alex Turley
(b. 1995)

Mirage

6'

Gail Williams, horn
Gavin Reed, horn
Alison Dresser, horn
Scott Sanders, horn
Thomas Hooten, trumpet
L. Russell Campbell, trumpet
Craig Mulcahy, trombone
Jay Evans, trombone
Brian Hecht, bass trombone
JáTtik Clark, tuba
Benjamin Manis, conductor

Prokofiev
(1891–1953)
(arr. David Matthews)

Peter and the Wolf, Op. 67

35'

Mercedes Smith, flute
Jennifer Christen, oboe
José González Granero, clarinet
Rudi Heinrich, bassoon
Gavin Reed, horn
Keith Carrick, percussion
Julie Coucheron, piano
Yuka Kadota, Miika Gregg, violin
Joy Fellows, viola
David Mollenauer, cello
Joseph McFadden, bass
Benjamin Manis, conductor
Meaghan Heinrich, narrator

INTERMISSION

Brahms
(1833–1897)

Piano Quintet in F minor, Op. 34

42'

Allegro non troppo
Andante, un poco adagio
Scherzo. Allegro
Finale. Poco sostenuto—Allegro non troppo
Julie Coucheron, piano
Madeline Adkins, Yi Zhao, violin
Yang-Yoon Kim, viola
Charae Krueger, cello

In memory of Peter Benoliel

Sponsors

This week's concerts sponsored by Barbara & Pat McCelvey
Program sponsored by Erin & Matthew Lusins and Suzanne Jin Mesinoglu & Ahmet Mesinoglu
Support for the Benoliel Chamber Music Series provided by the Amphion Foundation

An Evening with Jake Shimabukuro

Thursday, July 17 at 7 PM
Walk Festival Hall

Program to be announced from stage



Jake Shimabukuro Ukulele

Since gaining prominence in the early 2000s, ukulele marvel Jake Shimabukuro has mesmerized audiences with his innovative and dynamic style, taking the instrument to dizzying new heights. Over a dozen solo albums, Shimabukuro has shown a knack for moving effortlessly between genres, sometimes in the same song.

After being taught the instrument by his mother at age four, Shimabukuro became a local phenom, performing on his own and in a local group *Pure Heart*. Early in his solo career he became a YouTube sensation when his cover of George Harrison's "While My Guitar Gently Weeps" went viral. Since then, Shimabukuro has gone on to play the world's most venerable venues, from The Hollywood Bowl to Lincoln Center to the Sydney Opera House and The N.O. Jazz Fests and collaborated with some of the world's greatest musicians, including Yo-Yo Ma, Béla Fleck and The Flecktones, Jimmy Buffett, Mick Fleetwood, Jack Johnson, Bette Midler, Ziggy Marley, Sonny Landreth, Billy Strings, Lukas & Willie Nelson and Warren Haynes. Shimabukuro has also won his share of awards and has served as a Member for the National Council on the Arts.

One strong thread that runs through much of Shimabukuro's work is that of collaboration. From the *Trio* album to *Jake & Friends* to *Grateful* and beyond, Shimabukuro thrives in the ability to feed off and inspire his fellow musicians. His latest project, *Blues Experience* with collaborator Mick Fleetwood, is something exhilarating and unique, as these two titans of their instruments reinterpret some of the greatest songs written by some of their favorite songwriters in a Blues setting.

jakeshimabukuro.com

Sponsors

This week's concerts sponsored by Barbara & Pat McCelvey
Guest artist Jake Shimabukuro sponsored by Shirley & Paul Piper



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**When
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FESTIVAL ORCHESTRA

Mahler in the Mountains

Friday, July 18 at 7 PM

Saturday, July 19 at 6 PM

Walk Festival Hall

Sir Donald Runnicles, conductor

Mahler

(1860–1911)

Symphony No. 7 in E minor

Langsam—Allegro

Nachtmusik I

Scherzo: *Schattenhaft*

Nachtmusik II

Rondo—Finale

77'

In memory of Richard Brown

Sponsors

Festival Orchestra sponsored by Ari Rifkin, *in memory of Leonard Rifkin*

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Gustav Mahler

Symphony No. 7 in E minor

AT A GLANCE

Born: 1860

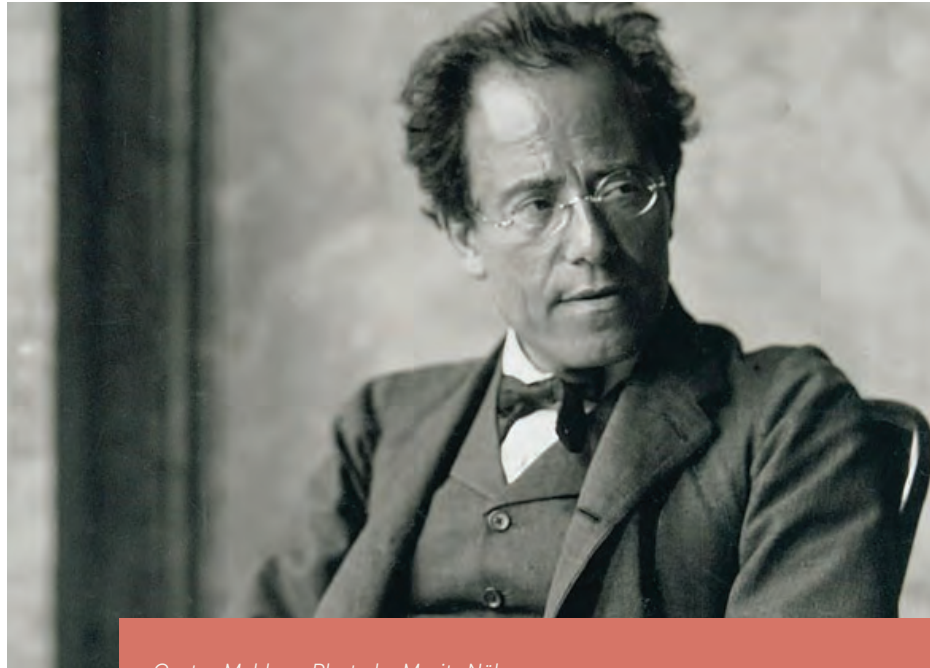
Died: 1911

Date of Composition: 1905

Instrumentation: Symphony No. 7 is scored for 4 flutes (2nd and 3rd doubling piccolo), 3 oboes, English horn, 4 clarinets, 3 bassoons, contrabassoon, tenor horn, 4 horns, 3 trumpets, 3 trombones, bass tuba, timpani, percussion (including cowbells), 2 harps, mandolin, guitar and strings.

The Mahler Seventh presents us with a symphonic version of the parable of the blind men and the elephant. Just as each blind man feels various parts of the elephant and comes to a different conclusion about what's actually there, so each commentator on the Mahler Seventh has had a unique take on the symphony's character and overall worthiness. For some it is shot through with darkness and sorrow; for others it is the most joyous of Mahler's symphonies. Some decry it as formally incontinent; others praise the archlike arrangement of its five movements. Its premiere has been reported as both a failure and a triumph. It has been disparaged as incoherent; it has been praised as a carefully graduated journey from twilight to dawn.

For much of its history the Seventh was considered the black sheep of Mahler's symphonic family. Too dark, too inconsistent,



Gustav Mahler—Photo by Moritz Nähr

too weird, too long, they said. But nowadays a reversal of fortune has been taking place, as listeners and performers alike discover the wealth of ideas contained within this unusual yet captivating symphony. A gradual change in our overall approach to symphonic listening has had something to do with that. In the years following the First World War, a literal, fact-based approach to listening began replacing the Romantic propensity for extra-musical associations, exemplified by Arturo Toscanini's insistence that for him, Beethoven's *Eroica* was "allegro con brio" and nothing more. But avoiding such associations is actually detrimental when listening to composers who, like

Mahler, speak in the language of allusion, and by focusing solely on "allegro con brio" we may very well miss the point altogether. Fortunately, much of today's music is more "about something" rather than abstract, so we're getting back in the habit of listening past "allegro con brio." That has helped us to appreciate the Mahler Seventh, which is not so much concerned with symphonic development as it is a stream of Proust's madeleines, one allusion eliciting memories that bring up associations that engender emotions.

Mahler's use of cowbells during the second-movement *Nachtmusik* provides a splendid case in point.

Symphony No. 7 in E minor

continued

During a rehearsal with musicians who were frankly befuddled by those cowbells, Mahler explained: “If you think that they are here to evoke the cows, you would be as narrow-minded as the critic who asked me why I did not bring the herd onto the podium... Indeed, they have the ability to evoke something for me, but not the herd. One of the noblest, most salubrious impressions of peace and vastness that man can feel is, once one has reached the peak of a mountain, not to hear any human noise except, from time to time, distant herd bells.” Thus the overall idea is to convey a sense of observing the world from afar, perhaps from the top of a mountain—always, of course, thinking in metaphor rather than simple geography.

Thus if Mahler has a musical predecessor, then Robert Schumann makes an excellent candidate, particularly the Schumann of those aphoristic piano pieces assigned quasi-Freudian associations such as Eusebius, Florestan and Master Raro, each piece a miniature cigar that is never merely a cigar. And if Mahler has successors, then we may find them more in the cinema than the concert hall, particularly film composers such as Bernard Herrmann, who matched specific instrumental sounds to the films he was scoring—consider the screeching strings in *Psycho*, the theremin in *The Day the Earth Stood Still*, the four electric organs of *Journey to the Center of the Earth*, or the wailing saxophone in *Taxi Driver*—all in the service of

amplifying the emotional impact of the film. Mahler’s cowbells in the Seventh Symphony, not to mention his mandolin, guitar and tenor horn, serve a similar purpose: they evoke, they allude and they suggest—but they do not portray.

Although Mahler’s orchestral works have become ubiquitous presences in today’s concert halls, we must never forget that his primary sphere of occupation was the theater, where he reigned supreme as an innovative operatic music director, first in small regional theaters then working his way up through Prague, Leipzig, Budapest and Hamburg finally to the stewardship of the lordly Vienna Court Opera. Nor did he limit his operatic stewardship to conducting. He was intensely involved in all aspects of his productions, from design to costumes to staging to lighting. Each of the Mahler symphonies is threaded through with theater, and the Seventh just might be the most theatrical of all.

Mahler composed it piecemeal and from the inside out. It was his habit to summer in the peaceful country retreat of Maiernigg on the shore of the Wörthersee, the only time of the year when, free from his conducting duties, he could focus on composition. In the summer of 1904 he put the finishing touches on Symphony No. 6 and the song cycle *Kindertotenlieder*, and in a flush of creative energy he also wrote two symphonic intermezzi that he titled *Nachtmusik*, or “night music.” After spending the concert season in Vienna he and his family returned to Maiernigg in the summer of 1905, where he planned to incorporate those two

Nachtmusik movements into his next symphony.

A crippling writer’s block put a stop to all that. Such blocks are distressing enough for any creative artist, but for a composer with sharply limited time it was tantamount to catastrophe. “I sank into gloom, as you well remember,” he reminisced to his wife Alma in 1910. So he sought inspiration via a trip to the Dolomites, but no inspiration was forthcoming. “At last I gave it up and returned home, convinced that the summer was lost... I got into the boat to be rowed across [the Wörthersee]. At the first stroke of the oars, the theme (or rather the rhythm and character) of the introduction to the first movement came into my head.” Thus like the yogi who experiences *satori* at the sound of a pebble striking a tree, Mahler’s subconscious broke through his block.

The symphony was mostly finished before the summer was over save for the usual round of nips and tucks. But Mahler took his time before presenting the work to the public; the premiere waited until September 1908 and took place in Prague, where Mahler hoped it would receive a more sympathetic hearing than in Vienna. But as Alma remembered, it was “scarcely understood by the public.”

It is a five-movement symphony in an “arch” form along the lines of Bartók’s Fifth String Quartet or his Concerto for Orchestra, in which the outer movements are of similar size and scope, flanking a trio of inner movements in which the second and fourth are both titled *Nachtmusik* and the innermost third movement Scherzo. The gigantic first movement is the most

traditional in that it is written in classical sonata-allegro form with an expanded slow introduction—or at least it is for a while although it takes off in unexpected directions after the standard secondary theme has been reached. The two serenades are both nocturnes, a genre perhaps most familiar from Mozart's many serenades including *Eine kleine Nachtmusik*. The first is something of a night-march, characterized by steady walking rhythms and imbued with a slightly sinister vibe, whereas the second (i.e., the fourth movement) is an altogether gentler and sweet-tempered affair, a stroll in the evening air replete with the sounds of mandolins and guitars.

Between the serenades comes a dark carnival of a scherzo that

solemnly swears it is up to no good, all a-quiver with industrious skullduggery. Whereas Bartók's arch-form central movements are heartfelt (or haunted) slow movements, Mahler's is a decidedly depraved *danse macabre*, apparently determined to hammer a stake into the heart of the Viennese waltz.

If the Seventh is indeed a progression from night to day as Mahler described it, then the fifth movement is the arrival into broad daylight. For this summation Mahler employs a classical form, in this case a rondo in which a central reprise is repeated cyclically, interwoven with contrasting episodes. (This is a good place to mention that both the second and third movements are also rondos,

at least after a fashion.) It's a joyous affair, to be sure, but also outrageous, chaotic and just a little bit crazy. Snatches of Wagner's *Meistersinger* and Léhar's *Merry Widow* pop up unexpectedly amidst the tumult, which for all its kooky excess positively glows with good humor and optimism.

Acclaimed conductor and Mahler protégé Otto Klemperer wrote that "For all his spirituality, Mahler was a thoroughly realistic and cheerful person, energetic, vigorous, kindly, helpful and well aware of what to expect from 'the world'. He always said: 'My time will come after my death'—and he was right." Perhaps something similar can be said of the Seventh Symphony.

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 Jennifer Marotta

Trombone

Craig Mulcahy
 Jay Evans

Bass Trombone

Brian Hecht

Tenor Horn

Jonathan Randazzo

Tuba

JáTtik Clark

Timpani

Erich Rieppel

Percussion

Keith Carrick
*In memory of
 Richard Brown*
 Riely Francis
 Craig Hauschildt
 Andrés Pichardo-
 Rosenthal
 Michael Stubbart

Harp

**Elisabeth Remy
 Johnson**
 Anne Preucil Lewellen

Mandolin

Kayla Williams

Guitar

Nate Ostermiller

Librarian

Crozet Duplantier

*Names in bold indicate
 principal chair*

*All rosters subject to
 change*

week 4

FEATURING

vocal ensemble

Chanticleer

conductor

Stéphane Denève

guitar

JJI

**Benoliel Chamber
Music Series: Guitar
Quintet & More**

July 23 at 7 PM

**Gateway Series:
Chanticleer**

July 24 at 7 PM

**Festival Orchestra:
Concierto de Aranjuez**

July 25 at 7 PM

July 26 at 6 PM

JJI

Photo: Marty Bra

Guitar Quintet & More

Wednesday, July 23 at 7 PM
Walk Festival Hall

Böhme (1870–1938)	Sextet in E-flat minor, Op. 30 Adagio ma non tanto—Allegro molto Scherzo: Allegro vivace Andante cantabile Allegro con spirito Gail Williams, horn L. Russell Campbell, trumpet Jennifer Marotta, trumpet	Thomas Hooten, cornet Craig Mulcahy, trombone JáTtik Clark, tuba	18'
Meg Okura (b. 1973)	Phantasmagoria Stephanie Key, clarinet & bass clarinet Miika Gregg, violin	David Mollenauer, cello	8'
Haydn (1732–1809)	String Quartet in C Major, Op. 76, No. 3, “Emperor” Allegro Poco adagio cantabile Menuetto Finale. Presto MuChen Hsieh, violin Ling Ling Huang, violin	Chiara Kingsley Dieguez, viola Grace An, cello	24'
INTERMISSION			
Boccherini (1743–1805)	Guitar Quintet in D Major, G. 448 Pastorale Allegro maestoso Grave assai—Fandango JJJ, guitar Tomoko Iguchi, violin Kana Kimura, violin	Whittney Sjogren, viola Judith Galecki, cello & castanets	17'
W.A. Mozart (1756–1791)	Clarinet Quintet in A Major, K. 581 Allegro Larghetto Menuetto Allegretto con variazioni José González Granero, clarinet Jessica Mathaes, violin Sheela Iyengar, violin	Yang-Yoon Kim, viola Charae Krueger, cello	31'

Sponsors

Support for the Benoliel Chamber Music Series provided by the Amphion Foundation

Chanticleer

Thursday, July 24 at 7 PM
Walk Festival Hall

Tim Keeler, Music Director

Tavian Cox, countertenor
Luke Elmer*, countertenor
Cortez Mitchell*, countertenor
Bradley Sharpe, countertenor
Logan Shields, countertenor
Adam Brett Ward, countertenor
Vineel Garisa Mahal*, tenor
Matthew Mazzola, tenor
Andrew Van Allsburg, tenor
Andy Berry*, bass
Jared Graveley, baritone and bass
Matthew Knickman, baritone

Without A Song

IV. from *Hockets for Two Voices*

Hee-oo-oom-ha

Know What is Above You

Our Father

Gloria[†] from *Messe de Nostre Dame*

Musica Dei donum optimi

passage from *Impermanence*

Cantate Domino a 6

This is My Song (Hymn from *Finlandia*)

Let All the World

I

Meara O'Reilly (b. 1982)

Toby Twining (b. 1958)

II

Steve Reich (b. 1936)

Julius Eastman (1940–1990)

Guillaume de Machaut (c. 1300–1377)

III

Orlando di Lasso (1532–1594)

Meredith Monk (b. 1942)

Giovanni Gabrieli (1557–1613)

IV

Jean Sibelius (1865–1957)

Roxanna Panufnik (b. 1968)

INTERMISSION

Sponsors

Guest ensemble Chanticleer sponsored by Katherine Brooks & George Beller and Kathleen McCarragher

Poor Pilgrim of Sorrow[†]

Wade in the Water

V
Charles Albert Tindley (1851–1933),
arr. Joseph H. Jennings
Traditional African American Spiritual,
arr. Stephen M. Murphy

Not an End of Loving[†]

1. Where I Become You
2. We Two Boys
3. Not an End of Loving

VI
Steven Sametz (b. 1954)

Commissioned for Chanticleer by the Lehigh University Choral Union in 2009

Future Ones

Ayanna Woods (b. 1992)
Commissioned by Chanticleer in 2024

VI
(to be selected from)

How Can I Keep from Singing? Robert Lowry (1826–1899)
arr. Tim Keeler

I Am a Cloud[†] from *The Rivers are our Brothers* Majel Connery (b. 1979)
arr. Majel Connery and Doug Balliett
Arrangement co-commissioned by Chanticleer and Musica Sierra in 2023 with support from Ken Grant

If I Had a Hammer Pete Seeger (1919–2014)
arr. Adam Brett Ward

Musica son — Già furon — Ciascun vuoli Francesco Landini (1335–1397)

Sing Joyfully William Byrd (c. 1540–1623)

Western Note Harikesanallur Muthiah Bhagavata (1877–1945)
arr. Vineel Garisa Mahal

Without a Song Vincent Youmans (1898–1946)
arr. Stacey Gibbs
Arrangement commissioned by Chanticleer in 2024

[†]These pieces have been recorded by Chanticleer.

*Andy Berry occupies the Eric Alatorre Chair, given by Peggy Skornia. Luke Elmer occupies the Ning G. Mercer Chair for the Preservation of the Chanticleer Legacy, given by Ning and Stephen Mercer. Vineel Garisa Mahal occupies the Tenor Chair, given by an Anonymous Donor. Cortez Mitchell occupies the Cortez Mitchell Chair, given by James R. Meehan.



Chanticleer

Vocal Ensemble

The GRAMMY® Award-winning vocal ensemble Chanticleer is known around the world as “an orchestra of voices” for its wide-ranging repertoire and dazzling virtuosity. Founded in San Francisco in 1978 by singer and musicologist Louis Botto, Chanticleer quickly took its place as one of the most prolific recording and touring ensembles in the world, selling over one million recordings and performing thousands of live concerts to audiences around the world.

Chanticleer’s repertoire is rooted in the renaissance, and has continued to expand to include a wide range of classical, gospel, jazz, popular music and a deep commitment to the commissioning of new compositions and arrangements. The ensemble has committed much of its vast recording catalogue to these commissions, garnering GRAMMY Awards for its recording of Sir John Tavener’s *Lamentations and Praises* and the ambitious collection of commissioned works entitled *Colors of Love*. Chanticleer is the recipient of the

Dale Warland/Chorus America Commissioning Award and the ASCAP/Chorus America Award for Adventurous Programming, and its Music Director Emeritus Joseph H. Jennings received the Brazeal Wayne Dennard Award for his contribution to the African American choral tradition during his tenure with Chanticleer.

Named for the “clear-singing” rooster in Geoffrey Chaucer’s *Canterbury Tales*, Chanticleer continues to maintain ambitious programming in its hometown of San Francisco, including a large education and outreach program and an annual concert series that includes its legendary holiday tradition “A Chanticleer Christmas.”

Chanticleer, a 501(c)(3) nonprofit corporation, is the current recipient of major grants from The William & Flora Hewlett Foundation, The Bernard Osher Foundation, The Bob Ross Foundation, Grants for the Arts/San Francisco Hotel Tax Fund, and The National Endowment for the Arts. Chanticleer’s activities as a not-for-profit corporation are supported by its administrative staff and Board of Trustees.

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FESTIVAL ORCHESTRA

Concierto de Aranjuez

Friday, July 25 at 7 PM

Saturday, July 26 at 6 PM

Walk Festival Hall

Stéphane Denève, conductor

JJJI, guitar

Jessie Montgomery **Strum** **8'**
(b. 1981)

Rodrigo **Concierto de Aranjuez** **21'**
(1901–1999)
Allegro con spirito
Adagio
Allegro gentile

INTERMISSION

Respighi **Fontane di Roma** **15'**
(1879–1936)
La fontana di Valle Giulia all'alba
La Fontana del Tritone al mattino
La Fontana de Trevi al meriggio
La fontana di Villa Medici al tramonto

Roussel **Bacchus and Ariadne, Op. 43: Suite No. 2** **21'**
(1869–1937)
Ariadne's Sleep
Ariadne's Awakening
Bacchus Dances Alone
The Kiss
Dance of Ariadne
Dance of Ariadne and Bacchus
Bacchanale
The Coronation of Ariadne

Sponsors

Festival Orchestra sponsored by Ari Rifkin, *in memory of Leonard Rifkin*

Guest artist JJJI sponsored by Craig & Karen Kennedy

Guest conductor Stéphane Denève sponsored by Donna & Ken Barrow

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

Jessie Montgomery

Strum

AT A GLANCE

Born: 1981

Date of Composition: 2006;
revised 2015

Instrumentation: *Strum* is scored for string orchestra.

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

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

Montgomery tells us that *Strum* celebrates "American folk idioms and the spirit of dance and movement." As the title implies, there's a lot of strumming going on, as you might hear from guitars and banjos, but is here given to the string instruments as plucked pizzicato which, Montgomery explains, "serves as



Jessie Montgomery—Photo by Jiyang Chen

a texture motive and the primary driving rhythmic underpinning of the piece." Whether in its versions for chamber groups or for string orchestra, *Strum* "has a kind of

narrative that begins with fleeting nostalgia and transforms into ecstatic celebration."

July 25 & 26

PROGRAM NOTES

Joaquín Rodrigo *Concierto de Aranjuez*

AT A GLANCE

Born: 1901

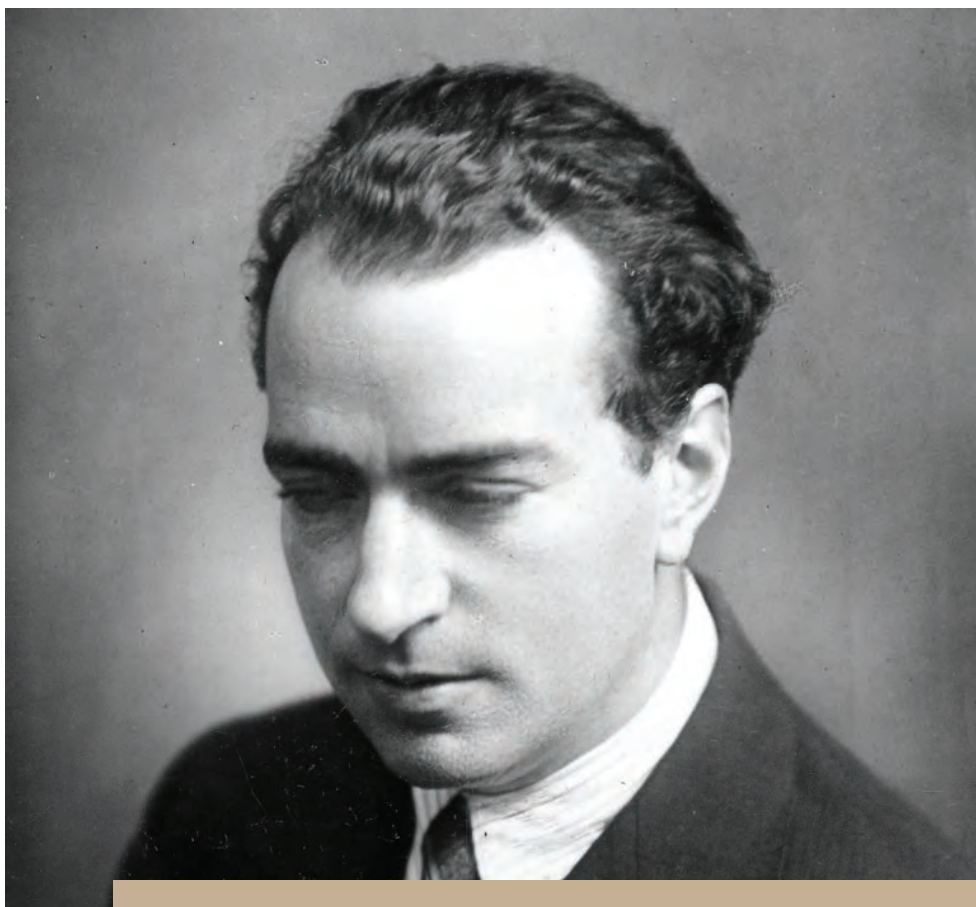
Died: 1999

Date of Composition: 1939

Instrumentation: *Concierto de Aranjuez* is scored for 2 flutes (2nd doubling piccolo), 2 oboes (2nd doubling English horn), 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, strings and solo guitar.

Given that he composed a guitar concerto that is not only the instrument's most popular, but is also one of the most beloved works of the 20th century, one might assume that Joaquín Rodrigo was a guitarist (he wasn't) and that he wrote primarily in a Spanish-tinged Romantic idiom (he didn't). He was a pianist—he didn't even play the guitar—and his style was as influenced by Stravinsky's elegant Neoclassicism as it was by Spanish folk music. A look through his catalog shows that he focused on vocal, piano, orchestral and guitar music, with a smattering of works for harmonium, harp, bandoneon (cousin to the accordion) and harpsichord.

Rodrigo found the inspiration for his 1939 *Concierto de Aranjuez* in the Palacio Real de Aranjuez, a palace with pleasure gardens built and renovated by several Spanish monarchs from the 16th through 18th centuries. Rodrigo was acutely aware of the need to tread carefully; in 1939 the Spanish Civil War had severely



Joaquín Rodrigo

impacted the social and political climate and artists were expected to write works that in one way or another supported Franco's regime. By positing the *Concierto* as a celebration of a beloved Spanish landmark, Rodrigo deftly avoided causing offense.

According to Rodrigo, the *Concierto* "...seems to bring to life the essence of 18th-century court life, where aristocratic distinction blends with popular culture...The

Concierto is meant to sound like the hidden breeze that stirs the treetops in the parks; it should only be as strong as a butterfly and as delicate as a *veronica* (a pass with the cape at a bullfight)." It wears its Neoclassical credentials proudly. The very opening in the solo guitar evokes those ubiquitous harpsichord underpinnings, a.k.a. continuo, of Baroque music—except that they're in a distinctly flamenco-inspired rhythm.

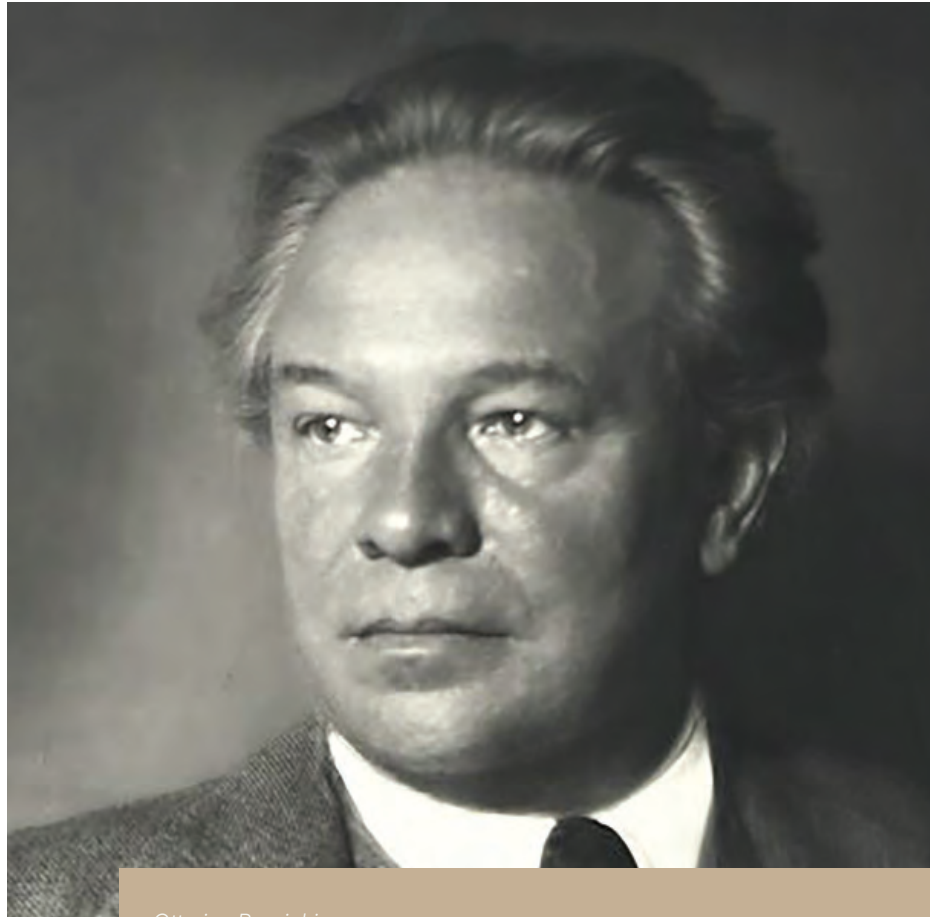
The melodies that make up most of the first movement could have been written by Joseph Haydn, provided he had soaked up some Spanish atmosphere first.

This is probably the best place to mention that orchestras are big and guitars are small. A concerto for guitar cannot possibly succeed unless the composer has been acutely aware of the distinct possibility that the orchestra just might blow the guitarist right off the stage. Rodrigo handles the challenge with grace; in passages with guitar, the orchestra takes on a collage-like delicacy, individual solos making up the lion's share. Only when the guitarist isn't playing does the orchestra play as a body—and even then, the textures remain crystalline.

It is the Adagio second movement that has ensured the *Concierto's* lasting fame. A bewitching aria of Mozartean grace, sorrowful and tender, it trades its themes between instruments such as the English horn and the solo guitar, which eventually proceeds into one of the most magical cadenzas ever created for any concerto.

Classical concertos typically wrap things up with a lighthearted, dancelike finale, and such is the case here. Rodrigo's indication of Allegro gentile points to something very special: a fast movement that is *gentile*—kind. That's really a word that could apply to the entire concerto.

Nota bene: the idea that Rodrigo wrote the *Concierto de Aranjuez* as a reaction to the 1937 bombing of Guernica is a Parson Weems tale, however intriguing such a notion might be.



Ottorino Respighi

Ottorino Respighi

Fontane di Roma

AT A GLANCE

Born: 1879

Died: 1936

Date of Composition: 1916

Instrumentation: *Fontane di Roma* is scored for 2 flutes, piccolo, 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion, 2 harps, piano, celesta, organ and strings.

Never confuse a single defeat with a final defeat, wrote F. Scott Fitzgerald. That was never more apropos than with Respighi's youthful tone poem *Fountains of Rome*, which more or less failed at its 1917 premiere. That proved to be only a temporary setback; when the eminent conductor Arturo Toscanini took the piece up for a 1918 performance, it became a smash hit and transformed Respighi into not only a world-famous composer

Fountains of Rome

continued

but also quite a wealthy one as well.

He never looked back. Two more Roman tone poems followed, *Pines of Rome* in 1924—which has become even better known than *Fountains*—and *Roman Festivals* in 1928, together with a cornucopia of operas, chamber music, lieder and above all, orchestral music.

It takes no great commentarial insight to understand what makes *Fountains* such a supremely effective composition. Spectacularly orchestrated and superbly structured, it portrays a day in the life of Rome as seen through the prism of four of its fountains, starting with the dawn at the Fountain of the Valle Giulia, a pastoral scene in the calm of a damp, fresh morning. But soon enough horns blast to introduce the Triton Fountain at midday, all awash in surging jets of water with leaping, dancing naiads and tritons. Still at midday we visit the famed Trevi Fountain, both solemn as Neptune’s chariot passes by, and spectacular as the central attraction of beloved, sunlit urban space. To end, the Fountain at the Villa Medici at sunset, all quietly ringing bells, birdsongs and the rustle of trees in the gentle breeze as the nighttime stillness enfold the countryside.



Albert Roussel—Courtesy of Sofia Philharmonic

Albert Roussel

***Bacchus and Ariadne*, Op. 43: Suite No. 2**

AT A GLANCE

Born: 1879

Died: 1937

Date of Composition: 1931

Instrumentation: *Bacchus and Ariadne*: Suite No. 2 is scored for 2 flutes (2nd doubling piccolo), piccolo, 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, contrabassoon, 4 horns, 4 trumpets, 3 trombones, tuba, timpani, percussion, 2 harps, celesta and strings with violin solo.

The first half of the 20th century saw an efflorescence of ballets based on classical mythology, such as Ravel’s *Daphnis et Chloé* and Stravinsky’s *Apollo* and *Orpheus*. Less famous but no less worthy is Albert Roussel’s *Bacchus and Ariadne*, first performed at the Paris Opéra in May 1931. It tells the familiar story of Ariadne, who gives a thread to Theseus so he can find his way out of the labyrinth after having slain the Minotaur. Theseus turns out to be yet another of those ethically-deficient classical heroes; he

elopes with the smitten Ariadne, sweeps her away on his ship, then dumps her on the island of Naxos. Dejected, she attempts to plunge off a high cliff into the sea after him but is waylaid/caught by Bacchus, who is everything Theseus was not—kind, funny and best of all, sincere. That heel Theseus quickly forgotten, it all becomes kisses and dances and Dionysian abandon. Ariadne winds up as the consort of Bacchus, the god of wine. It ends in—what else?—a bacchanale.

Roussel drew two suites from his ballet score, of which the second is more or less the second act entire. Ariadne awakens on the island to fragrantly atmospheric music; it all heats up as she discovers her predicament, then

once Bacchus steps in the suite becomes progressively ever more joyful and athletic, very much in the manner of the spectacular finale of Ravel's *Daphnis et Chloé*.

Roussel's music gives off a distinct neo-classical vibe despite its overall opulence. Primarily a mathematician who went into music a bit later in life, he always retained a certain clear-headedness in his writing that savors more of Stravinsky than his colleagues Ravel and Debussy. To this day his music remains mostly *terra incognita*, making Albert Roussel one of the 20th century's prime targets of discovery for intrepid musical explorers everywhere.

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JIJI Guitar

Praised by *The Washington Post* for her “mesmerizing” and “stirring” performances, JIJI is an adventurous guitarist known for her virtuosity and command of diverse repertoire. Equally at home with both acoustic and electric guitar, her concert programs range from traditional and contemporary classical to free improvisation.

Through her impeccable musicianship, compelling stage presence and commitment to commissioning and performing new musical works, JIJI has solidified her reputation as a top 21st century guitarist. In 2021, *The Washington Post* selected JIJI as “one of the 21 composers/performers who sound like tomorrow,” and *The Kansas City Star* recently described her as “a graceful and nuanced player.” In recent seasons, JIJI has presented solo recitals at Carnegie Hall’s Weill Recital Hall, Lincoln Center, 92nd Street Y, Caramoor, Green Music Center and the National Gallery of Art, among other distinguished

venues. In 2016, she became the first guitarist in 30 years to secure first prize in the Concert Artists Guild Competition.

JIJI has premiered solo and chamber works by a diverse range of musical artists, including David Lang, Steven Mackey, Michael Gilbertson, Paul Lansky, Natalie Dietterich, Hilary Purrington and others. A sought-after and versatile collaborator, JIJI’s recent chamber and ensemble performances include appearances with the New York Philharmonic’s Nightcap Series, Cuarteto Latinoamericano, the Verona Quartet, Wild Up; LINÜ and violinist Danbi Um, among others.

JIJI has also gained a reputation as a sought-after concerto soloist. Recent appearances include performances with the American Composers Orchestra, Kansas City Symphony, Rochester Philharmonic Orchestra, Sinfonietta Riga, the Augusta Symphony, the Duluth Symphony Orchestra, New West Symphony, New York Youth Symphony, Southwest Michigan Symphony and more. Equally fluent in classical and contemporary genres, her interpretation of Joaquín Rodrigo’s landmark *Concierto de Aranjuez* has enthralled audiences across the country, and her premieres of new guitar concertos continue to break new ground.

A committed educator, she is an Associate Professor of Guitar at Indiana University Jacobs School of Music. She has presented masterclasses and workshops extensively, including at the Peabody Institute, Yale University and Dublin’s National Concert Hall, among many others.

JIJI is represented by Kirshbaum Associates, Inc. and sponsored by Augustine Strings and GuitarLift by Felix Justen.

jijiguitar.com

Stéphane Denève

Guest Conductor

Stéphane Denève is Music Director of the St. Louis Symphony Orchestra, Artistic Director of the New World Symphony and Principal Guest Conductor of the Netherlands Radio Philharmonic. He recently concluded terms as Principal Guest Conductor of The Philadelphia Orchestra and Chief Conductor of the Brussels Philharmonic, and previously served as Chief Conductor of Stuttgart Radio Symphony Orchestra (SWR) and Music Director of the Royal Scottish National Orchestra.

Recognized internationally for the exceptional quality of his performances and programming, Stéphane Denève regularly appears at major concert venues with the world's greatest orchestras and soloists. He has a special affinity for the music of his native France and is a passionate advocate for music of the 21st century.

Stéphane Denève's recent and upcoming engagements include appearances with the Royal Concertgebouw Orchestra, NHK Symphony Orchestra, Orchestra Sinfonica dell'Accademia Nazionale di Santa Cecilia, Bavarian Radio Symphony Orchestra and numerous others. In North America, Stéphane Denève regularly conducts the New York Philharmonic, The Philadelphia Orchestra, The Cleveland Orchestra, Los Angeles Philharmonic, San Francisco Symphony, New World Symphony and Toronto Symphony. He also conducts at many US summer music festivals, including the Hollywood Bowl, Saratoga Performing Arts Center, Blossom Music Festival, Grand Teton Music Festival and Music Academy of the West.

As a recording artist, Denève has won critical acclaim for his recordings of the works of Poulenc, Debussy, Ravel, Roussel, Franck and Connesson. He is a triple winner of the Diapason d'Or of the Year, has been shortlisted for *Gramophone's* Artist of the Year Award, and has won the prize for symphonic music at the International Classical Music Awards. His most recent releases include a live recording of Honegger's *Jeanne d'Arc au bûcher* with the Royal Concertgebouw Orchestra, and two discs of the works of Guillaume Connesson with the Brussels Philharmonic (the first of which was awarded the Diapason d'Or de l'année, Caecilia Award, and *Classica Magazine's* CHOC of the Year).

Photo: Genevieve Caron



A graduate and prize-winner of the Paris Conservatoire, Stéphane Denève worked closely in his early career with Sir Georg Solti, Georges Prêtre and Seiji Ozawa. A gifted communicator and educator, he is committed to inspiring the next generation of musicians and listeners and has worked regularly with young people in programs such as those of the New World Symphony, Tanglewood Music Center, the Colburn School, the European Union Youth Orchestra and the Music Academy of the West.

stephanedeneve.com



Photo: Jiyang Chen

Jessie Montgomery Composer

Jessie Montgomery is a GRAMMY® Award-winning composer, violinist and educator whose work interweaves classical music with elements of vernacular music, improvisation, poetry and social consciousness. Montgomery is an acute interpreter of 21st-century American sound and experience. Her profound works have been described as “turbulent, wildly colorful, and exploding with life,” (*The Washington Post*) and are performed regularly by leading orchestras, ensembles and soloists around the world. In June 2024, Montgomery concluded a three-year appointment as the Chicago Symphony Orchestra’s Mead Composer-in-Residence. She was named *Performance Today*’s 2025 Classical Woman of the Year.

Montgomery’s music contains a breadth of musical depictions of the human experience—from statements on social justice themes, to the Black diasporic experience and its foundation in American music, to wistful adorations and playful spontaneity—reflective

of her deeply rooted experience as a classical violinist and child of the radical New York City cultural scene of the 1980s and 90s. A founding member of PUBLIQuartet and a former member of the Catalyst Quartet, Montgomery is a frequent and highly engaged collaborator with performing musicians, composers, choreographers, playwrights, poets and visual artists alike.

At the heart of Montgomery’s work is a deep sense of community enrichment and a desire to create opportunities for young artists. During her tenure at the Chicago Symphony Orchestra, she launched the Young Composers Initiative, which supports high school-aged youth in creating and presenting their works. Her curatorial work engages a diverse community of concertgoers and aims to highlight the works of underrepresented composers in an effort to broaden audience experiences in classical music spaces.

Montgomery has been recognized with many prestigious awards and fellowships, including the Civitella Ranieri Fellowship, the Sphinx Medal of Excellence, the Leonard Bernstein Award from the ASCAP Foundation, and *Musical America*’s 2023 Composer of the Year. Since 1999, she has been affiliated with the Sphinx Organization in a variety of roles, including Composer-in-Residence for the Sphinx Virtuosi, its professional touring ensemble. Montgomery holds degrees from The Juilliard School and New York University and is currently a doctoral candidate in music composition at Princeton University. She serves on the Composition and Music Technology faculty at Northwestern University’s Bienen School of Music.

jessiemontgomery.com

Violin

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Jennifer Ross
 Jorie Butler-Geyer
 Ami Campbell
 Connor Chaikowsky
 Joan Christenson
 Mary Corbett
 Erin David
 Gina Costanza Davis
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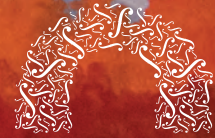
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*Adji Cissoko, Shuaib Elhassan;
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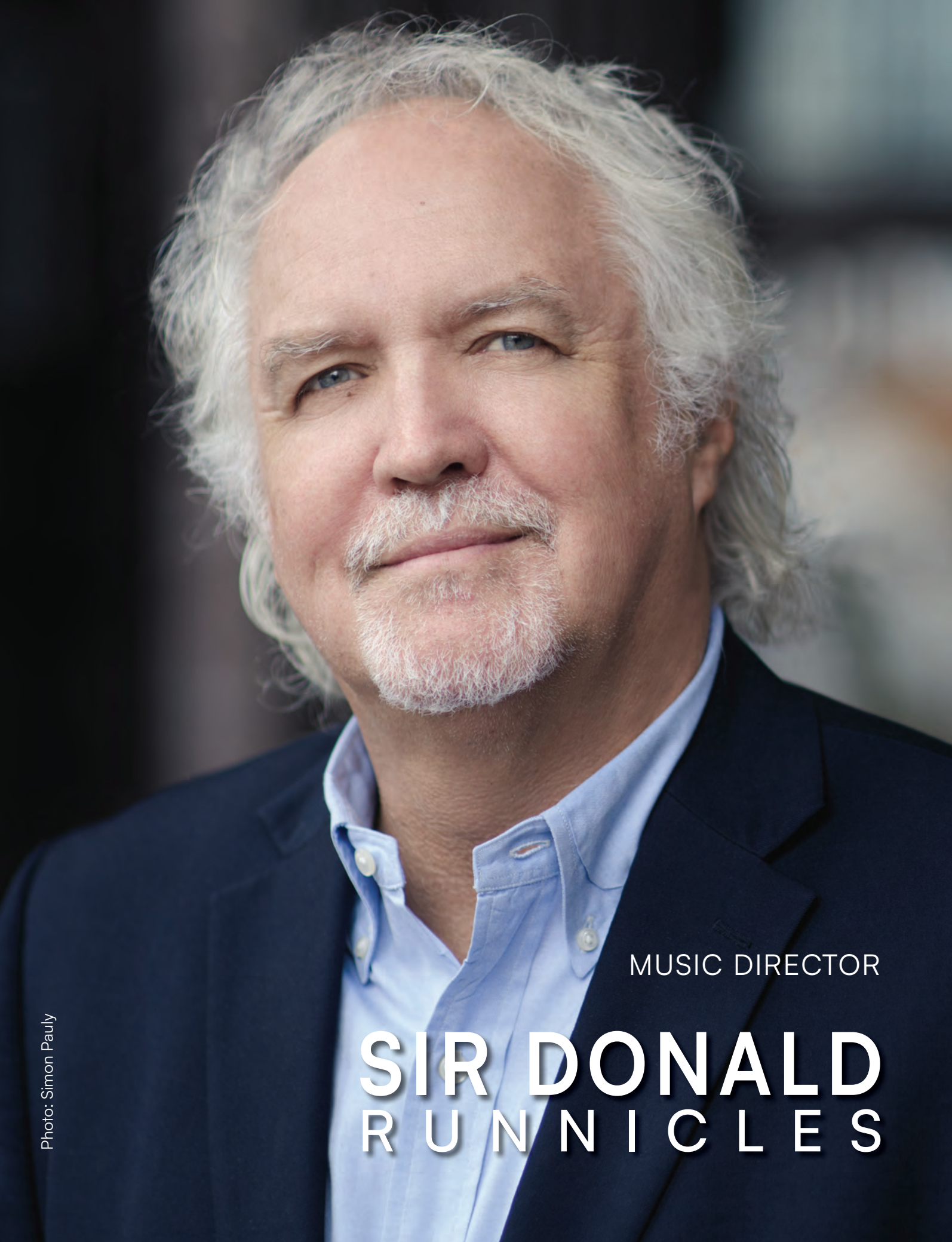


Photo: Simon Pauly

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2025

September 12–14

Sydney Symphony Orchestra
Marc-André Hamelin, piano
ANNA CLYNE *This Midnight Hour*
BEETHOVEN Piano Concerto No. 4
SHOSTAKOVICH Symphony No. 5

September 18–20

Sydney Symphony Orchestra
Sasha Cooke, mezzo-soprano
WAGNER Overture to
The Flying Dutchman
ELGAR *Sea Pictures*
SIBELIUS Symphony No. 2

September 26–28

San Francisco Symphony
Irene Roberts, mezzo-soprano
BERG *Seven Early Songs*
MAHLER Symphony No. 1

November 5 & 8

Deutsche Oper Berlin
PUCCINI *Tosca*

November 9, 16 & 23

Deutsche Oper Berlin
WAGNER *Tristan und Isolde*

November 14

Dresdner Philharmonie
Timothy Ridout, viola
VAUGHAN WILLIAMS *Fantasia
on a Theme by Thomas Tallis*
WALTON Viola Concerto
BRAHMS Symphony No. 4

November 21

Dresdner Philharmonie
Philharmonischer Chor Dresden
HOLST *The Planets*

November 22

Dresdner Philharmonie
Philharmonischer Chor Dresden
SIR JAMES MACMILLAN
Symphony No. 4
HOLST *The Planets*

2026

January 6 & 18

Deutsche Oper Berlin
WAGNER *Der fliegende
Holländer (The Flying Dutchman)*

January 25 & 29

February 3, 7 & 13

Deutsche Oper Berlin
KORNGOLD *Violanta*

February 11 & 14

Deutsche Oper Berlin
ZEMLINSKY *Der Zwerg (The Dwarf)*

February 19

Philharmonia Orchestra (London)
BRUCKNER Symphony No. 8

March 1

BBC Scottish Symphony Orchestra
Jennifer Davis, soprano
Karen Cargill, mezzo-soprano
Edinburgh Festival Chorus
MAHLER Symphony No. 2,
“Resurrection”

March 12 & 15

Dresdner Philharmonie
MDR-Rundfunkchor
STRAUSS *Elektra* (in concert)

March 28

Dresdner Philharmonie
MDR-Rundfunkchor
Heidi Stober, soprano
Karis Tucker, mezzo-soprano
Markus Eiche, baritone
DEBUSSY *Prelude to the
Afternoon of a Faun*
DEBUSSY *The Blessed Damozel*
DURUFLÉ Requiem

March 29

Dresdner Philharmonie
Family Concert
DEBUSSY *Prelude to the
Afternoon of a Faun and Syrinx*
FAURÉ *Pavane, Sicilienne and
Berceuse*

April 9

Sydney Symphony Orchestra
Program TBA

April 15–18

Sydney Symphony Orchestra
Leonidas Kavakos, violin
SHOSTAKOVICH
Violin Concerto No. 1
More TBA

May 16–31

Deutsche Oper Berlin
WAGNER *Der Ring des Nibelungen*
(Two Ring Cycles)

June 11

Dresdner Philharmonie
Masaya Kamei, piano
BEETHOVEN Piano Concerto No. 5
MAHLER Symphony No. 1

June 16–30

Dresdner Philharmonie
Tour to Japan & South Korea



week 5

FEATURING

cello

Nicolas Altstaedt

**Benoliel Chamber
Music Series: Barber,
Ravel & More**

July 30 at 7 PM

**Festival Orchestra:
Bloch & Tchaikovsky**

August 1 at 7 PM
August 2 at 6 PM

**This week's concerts sponsored by
Ellen & David Raisbeck**

Barber, Ravel & More

Wednesday, July 30 at 7 PM
Walk Festival Hall

Caroline Shaw (b. 1982)	<i>Thousandth Orange</i> Ling Ling Huang, violin Caroline Gilbert, viola Jennifer Choi, cello Kimi Kawashima, piano	10'
Fauré (1845–1924)	Piano Trio in D minor, Op. 120 Allegro, ma non troppo Andantino Allegro vivo MuChen Hsieh, violin Lukas Goodman, cello Kimi Kawashima, piano	23'
Barber (1910–1981)	String Quartet, Op. 11 Molto allegro e appassionato Molto adagio [attacca] Molto allegro Rebekah Johnson, violin Iryna Krechkovsky, violin Anna Kruger, viola Thalia Moore, cello	18'
Ravel (1875–1937)	String Quartet in F Major Allegro moderato <i>Assez vif, très rythmé</i> <i>Très lent</i> <i>Vif et agité</i> Madeline Adkins, violin Jeffrey Dyrda, violin Allyson Goodman, viola Grace An, cello	30'

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FESTIVAL ORCHESTRA

Bloch and Tchaikovsky

Friday, August 1 at 7 PM

Saturday, August 2 at 6 PM

Walk Festival Hall

Enrique Mazzola, conductor

Nicolas Altstaedt, cello

Verdi (1813–1901)	Overture to <i>La forza del destino</i>	8'
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Bloch (1880–1959)	<i>Schelomo, Hebraic Rhapsody</i>	20'
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INTERMISSION

Tchaikovsky (1840–1893)	Symphony No. 6 in B minor, Op. 74, “Pathétique” Adagio—Allegro non troppo Allegro con grazia Allegro molto vivace Finale: Adagio lamentoso	46'
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Giuseppe Verdi

Overture to *La forza del destino*

AT A GLANCE

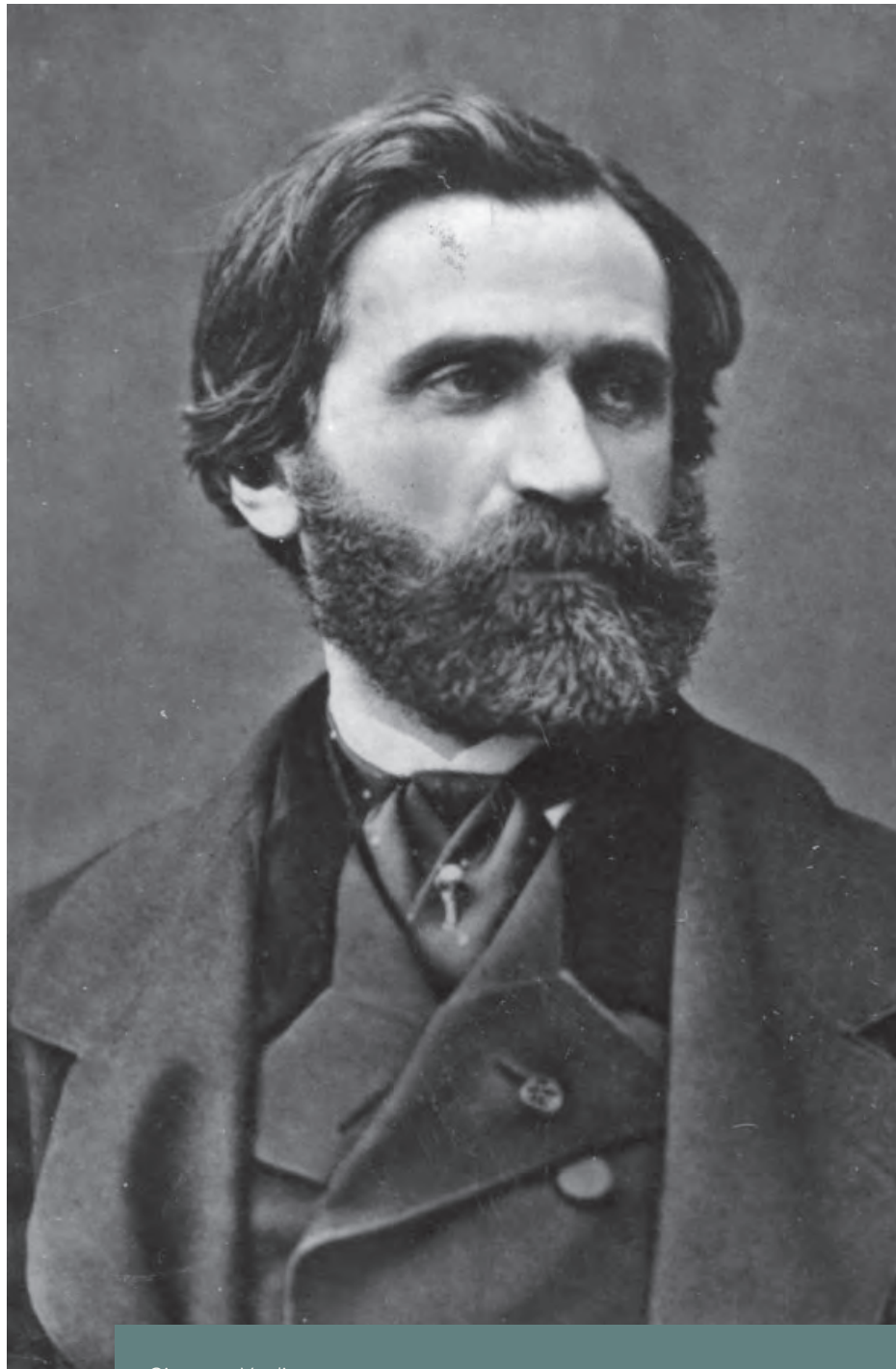
Born: 1813

Died: 1901

Date of Composition: 1861

Instrumentation: *La forza del destino* is scored for 2 flutes (2nd doubling piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, percussion and strings.

So the man, so the music: Verdi was a stable and clear-headed chap who wrote structurally immaculate and theatrically savvy operas. Which isn't to say that they are always theatrically coherent. *La forza del destino* is an example of what the late Roger Ebert dubbed an "idiot plot"—i.e., the whole thing could be resolved by asking one simple question or revealing one simple object. In this case it appears to be a box of letters. But no matter. In opera it's the music that counts, and *La forza* is filled with glorious stuff indeed. The Overture has long been an orchestral staple, from its opening "fate" motif through the churn of its main body.



Giuseppe Verdi

Ernest Bloch

Schelomo, Hebraic Rhapsody

AT A GLANCE

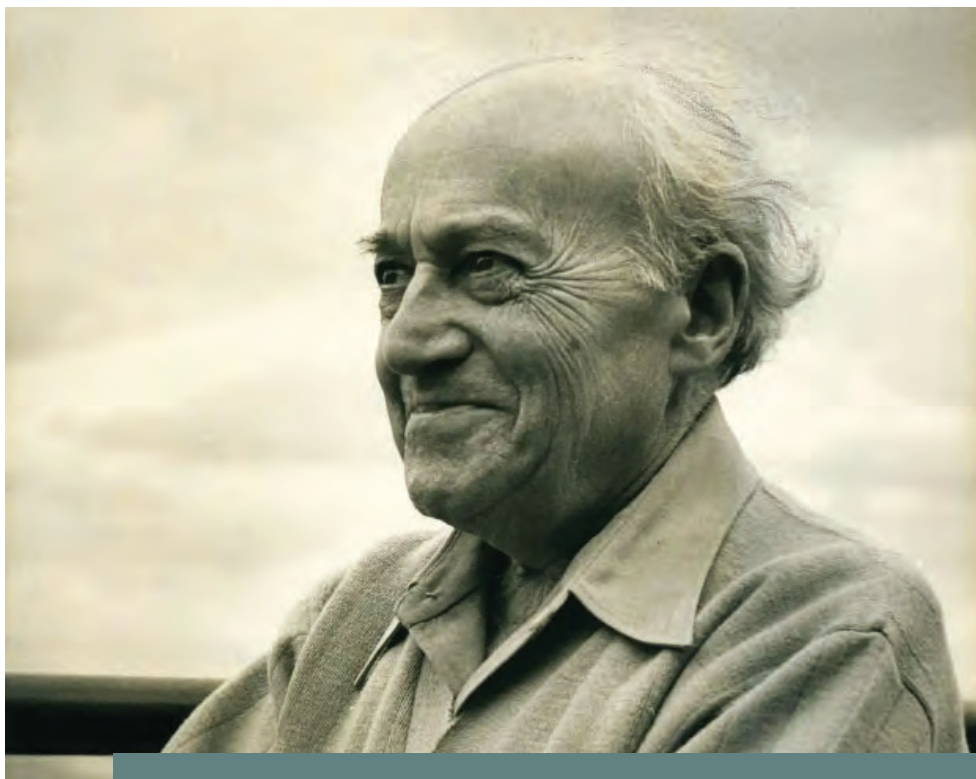
Born: 1880

Died: 1959

Date of Composition: 1916

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

Schelomo almost didn't happen. As of 1916 Bloch had spent two years on a voice-and-orchestra setting of Ecclesiastes 1:2–9, hearing in Solomon's ancient words a voice of profound equanimity in the midst of war's turmoil. "Vanity of vanities, all is vanity... One generation passeth away and another generation cometh, and the Earth abideth forever." But it wasn't progressing. He was considering abandoning the project when he met cellist Alexander Barjansky, whose enthusiasm for pieces such as Bloch's *Jewish Poems* and *Psalms* inspired him to consider writing a custom-made work for his new friend and admirer. Thus was born *Schelomo*, Bloch's most familiar work and one of the great modern additions to the cello repertory. *Schelomo* (Hebrew for Solomon) is structured in three large sections, slow-fast-slow, each punctuated by extended cello solos that can be thought of as



Ernest Bloch

Solomon's private meditations. The cello's overall mood is introspective and brooding, while the orchestra typically intervenes with statements of impassioned drama. Two melodic themes run throughout the composition, the first most easily recognized in the orchestra immediately following the extended cello cadenza that opens the work, reminiscent of (but not copied directly from) traditional synagogue melodies.

The second section (Allegro moderato) presents the next theme, an actual German-Jewish

melody, *Kodosh Attoh* (*Holy Art Thou*), that Bloch remembered from his childhood. It is strikingly characterized by recitative-like repeated notes that eventually wind up supercharging one of *Schelomo*'s most explosively passionate orchestral outbursts.

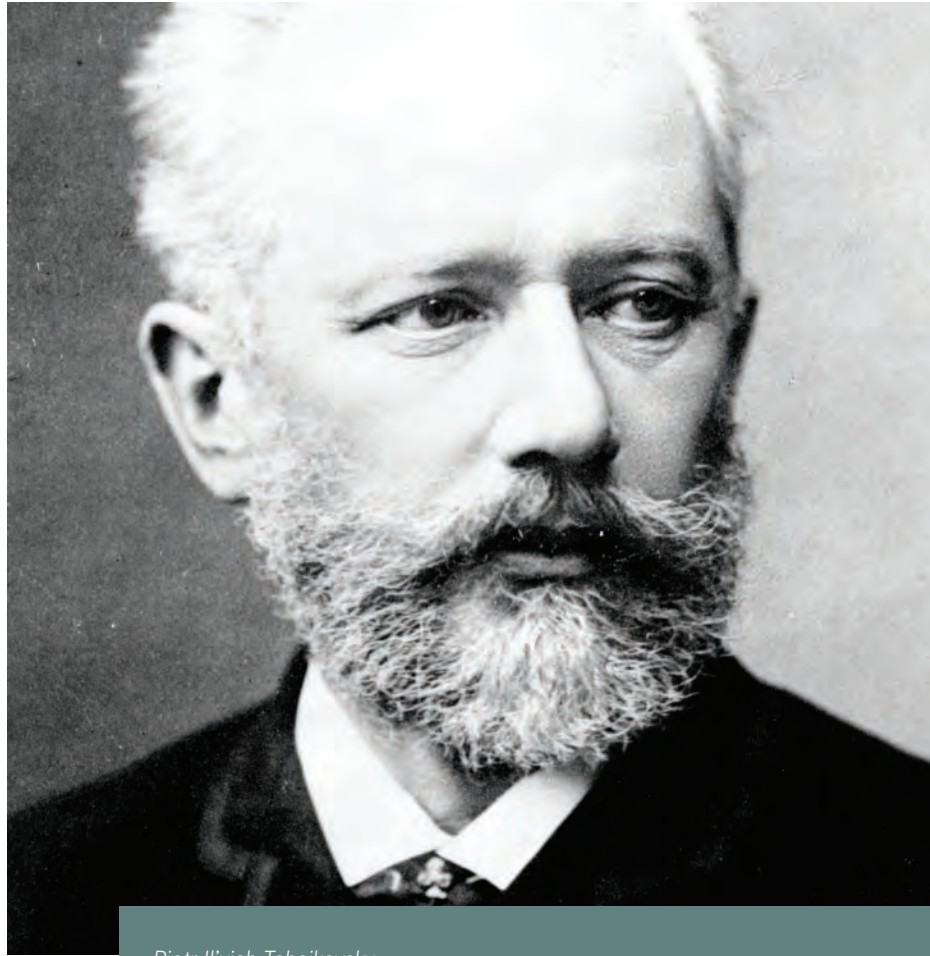
No new materials are introduced in the third section, while the overall mood sinks inexorably towards fatalism and despair. A final orchestral climax gives way to a starkly pessimistic conclusion stated by the solo cello. Bloch later described *Schelomo* as "the

only one [of my works] which ends in complete negation. But the subject required it.”

What makes a work like Schelomo particularly “Jewish” (beyond its title) isn’t all that easy to pin down. Bloch himself wrote about the subject on a number of occasions, but never more eloquently than in an article from 1925:

It is not my purpose, nor my desire, to attempt a “Reconstitution” of Jewish music, or to base my work on melodies more or less authentic. I am not an archaeologist. I hold it of first importance to write good, genuine music. It is the Jewish soul that interests me, the complex, glowing, agitated soul I feel vibrating throughout the Bible.

Nor was Bloch particularly attracted to the notion that he was a “nationalist” composer who wove folk melodies or idioms into an otherwise Western European fabric. In a 1917 letter he spoke with characteristic forcefulness and clarity: “I... am a Jew, and I aspire to write Jewish music, not for the sake of self-advertisement, but because I am sure that this is the only way in which I can produce music of vitality and significance—if I can do such a thing at all!”



Piotr Il'yich Tchaikovsky

Piotr Il'yich Tchaikovsky

Symphony No. 6 in B minor, Op. 74, “Pathétique”

AT A GLANCE

Born: 1840

Died: 1893

Date of Composition: 1893

Instrumentation: Tchaikovsky’s Symphony No. 6 in B minor, Op. 74 is scored for 3 flutes (3rd doubling piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, percussion and strings.

Reading fanciful scenarios into musical compositions is a favorite pastime of listeners and commentators alike, and when the piece has a backstory like the Tchaikovsky “Pathétique,” the urge to wax screenwriter becomes well-nigh irresistible. Just the title alone is enough to fan the flames of invention, not to mention Tchaikovsky’s death a mere nine days after the work’s premiere. Because both nature

August 1 & 2

PROGRAM NOTES

Symphony No. 6 in B minor, Op. 74, “Pathétique”

continued

and music commentators abhor a vacuum, “Pathétique” plotlines have been conjured up throughout the work’s century-plus history: it’s the musical equivalent of a suicide note; it’s Tchaikovsky’s presentiment of his early death; it’s a sustained contemplation on longing for death; it’s all about spiritual loneliness; it’s all about the crushing despair of being a homosexual in a violently anti-gay culture.

The facts point in a more prosaic direction. Tchaikovsky was in fine mental and physical fettle at the time he wrote the symphony. He was enthusiastic about it, as witnessed by a letter to his brother Modest: “I am now wholly occupied with the new work... and it is hard for me to tear myself away from it. I believe it comes into being as the best of my works.” Hardly the lugubrious words of a man eking out his musical Last Will and Testament in a race against time. We must accept the fact that this deeply-moving and dark-hued symphony was written by a perfectly happy and healthy man.

Nor is the “Pathétique” all that tragic, for that matter. It just seems that way because Tchaikovsky flipped the order of the third and fourth movements and ended the symphony with its slow movement. As a result, the third movement ends with a roof-shaking wallop while the symphony as a whole concludes with a sustained sigh of regret. It was a daring move then and is

still perfectly capable of tripping up unsuspecting listeners who, expecting the usual socko finale, may well burst into enthusiastic applause an entire movement too soon. (*Nota bene*: applause between movements—even during movements—was the accepted norm not all that long ago.)

Bassoonists have good reason to love and fear this symphony, given the ghostly bassoon solo that arises from the depths of the opening. That solo’s melody is in fact the primary theme of a bracingly original approach to classical sonata form, but we don’t quite know that as yet. It isn’t until the tempo quickens that the theme takes on the solidity and importance attached to primary themes and sets off on the voyage of harmonic discovery that is classical sonata form. The secondary theme—traditionally posited as the yang to the primary theme’s yin—stands tall amongst Tchaikovsky’s most heartfelt melodies. The expansive major-mode theme grows and evolves, then finally fades out to a near-in-audible hum. At this point classical form dictates the onset of the so-called development, in which the materials from the first section are reviewed, recombined and revisited. This development breaks with tradition by opening with a shattering blow and lunging into a passage of fierce conflict before blending seamlessly into the recapitulation, the third section that ties up loose ends both melodic and harmonic.

Tchaikovsky ranks amongst the very finest of waltz composers—he’s Russia’s answer to Johann Strauss, Jr.—and he brings his inspired sense of the dance to the

second movement. It’s not your everyday waltz, being in quintuple meter (five beats to the bar) instead of the usual triple. It’s as though two extra steps precede the three-step motion of the waltz proper. This is Tchaikovsky at his most gracious and beguiling, a far cry from the weeping machine of old-time music appreciation texts. Elegance gives way to sizzle for the third movement, a dynamite march filled with fire, thunder and some of the burliest timpani passagework in all the symphonic literature.

The third movement ends with a glorious bang. The finale opens with a shattering wail of grief. A dark labyrinth of music gapes open, haunting and unsettling. The mood never lifts, but at long last the opening melody returns. A few soft strokes of the tam-tam and a long fade-out into heavily veiled obscurity serve not so much to end the symphony as to observe its demise.

The “Pathétique” may be Tchaikovsky’s epitaph by accident only, but it serves the role admirably. “I certainly regard it as easily the best—and especially the most ‘sincere’—of all my works,” Tchaikovsky wrote his nephew Vladimir “Bob” Davydov, “and I love it as I have never before loved one of my musical offspring.”

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Photo: Marco Borggreve

Nicolas Altstaedt

Cello

German-French cellist Nicolas Altstaedt is one of the most sought after and versatile artists today. As a soloist, conductor and artistic director, he performs repertoire spanning from early music to the contemporary.

Recent engagements include performances with the Hongkong Sinfonietta, Swedish Radio Orchestra, Konzerthausorchester Berlin and the Berlin Philharmonic, among others. Altstaedt recently made his debut with Bamberger Symphoniker, Philharmonia Orchestra, Orchestre symphonique de Montréal with Rafael Payare and NAC Orchestra Ottawa with Alexander Shelley and Bergen Philharmonic while re-invitations include London Philharmonic Orchestra with Ed Gardner, OPRF Paris and Tapiola Sinfonietta, among others.

Since his highly acclaimed debut with Wiener Philharmoniker and Gustavo Dudamel at the Lucerne Festival, recent notable residencies and collaborations include Budapest Festival Orchestra with Iván Fischer,

SWR Sinfonieorchester Baden-Baden und Freiburg with Teodor Currentzis, Helsinki Festival with Esa-Pekka Salonen, Symphonieorchester des Bayerischen Rundfunks, Deutsches Symphonie-Orchester Berlin with Robin Ticciati, Rotterdam Philharmonic Orchestra with Lahav Shani, Tonhalle-Orchester Zürich and numerous others. He also regularly performs on period instruments with ensembles as Il Giardino Armonico, Orchestre des Champs-Élysées, Arcangelo, Academy of Ancient Music and conductors as René Jacobs, Phillippe Herreweghe, Andrea Marcon, Giovanni Antonini and Jonathan Cohen.

His most recent recordings for his Lockenhaus Festival garnered the *BBC Music Magazine* 2020 Chamber Award and *Gramophone Award* 2020. He received the *BBC Music Magazine* Concerto Award 2017 for his recording of CPE Bach Concertos on Hyperion with Arcangelo and Jonathan Cohen, and the Edison Klassiek 2017 for his Recital Recording with Fazil Say on Warner Classics.

Altstaedt received the Beethoven Ring Bonn 2015 and Musikpreis der Stadt Duisburg 2018. Altstaedt was a BBC New Generation Artist 2010–2012 and a recipient of the Borletti Buitoni Trust Fellowship in 2009.

nicolas-altstaedt.com

Enrique Mazzola

Guest Conductor

Italian conductor Enrique Mazzola is Music Director at the Lyric Opera of Chicago—where he recently announced his extension to 2031—and Principal Guest Conductor at Deutsche Oper Berlin.

His 2024/25 season with Lyric Opera included productions of *Rigoletto* and *Fidelio*, Missy Mazzoli's *The Listeners*, and Puccini concerts with star soprano, Sondra Radvanovksy. Mazzola will also return to the Deutsche Oper for *Macbeth* and *Werther*, New National Theatre Tokyo with *Madama Butterfly*, as well making his debut at the Aspen and Grand Teton Music Festivals.

As Resident Conductor of the Bregenz Festival until 2024, recent plans have included notable productions of *La bohème* and *Der Freischütz*, as well as *Roberto Devereux* at the Dutch National Opera, having previously conducted *Anna Bolena* and *Maria Stuarda* at the same house in recent seasons.

Other recent highlights include symphonic projects with Wiener Symphoniker, London Philharmonic and Bern Symphony Orchestra. Notable debuts include with Salzburg Festival, Wiener Staatsoper, Dutch National Opera and the Donizetti “Queens” in concert, among others. Return engagements have included Metropolitan Opera, Opernhaus Zürich, Bregenzer Festspiele, Scottish Chamber Orchestra, Wiener Symphoniker, Orchestre Symphonique de Québec, São Paulo Symphony Orchestra and Glyndebourne Festival Opera.

Renowned as an expert interpreter and champion of bel canto opera, Mazzola is a specialist in French repertoire and early Verdi. He was Artistic and Music Director of the Orchestre national d'Île de France from 2012–19 and in 2018 was named a *Chevalier de l'ordre des Arts et des Lettres* in recognition of his significant contribution to musical life in France.

An accomplished interpreter of contemporary music, Mazzola commissioned and premiered several works with ONDIF and led many other premieres with major European orchestras. Opera credits also include the world premiere of Colla's *Il processo* (La Scala), *Il re nudo* by Luca Lombardi (Teatro dell'Opera di Roma), *Medusa* by Arnaldo de Felice (Bayerische Staatsoper), and *Isabella* by Azio Corghi (Rossini Opera Festival).

enriquemazzola.com

Photo: JB Millot



Classical Music Festivals of the West 2025

CALIFORNIA



Cabrillo Festival of Contemporary Music
cabrillomusic.org
Santa Cruz, CA
July 27-August 10



Carmel Bach Festival
bachfestival.org
Carmel-By-The-Sea, CA
July 12-26



La Jolla Music Society SummerFest
TheConrad.org
La Jolla, CA
July 25-August 23

Photo: J. Matt Photography



Mainly Mozart All-Star Orchestra Festival
mainlymozart.org/allstar
San Diego, CA
June 18-28



Music@Menlo Chamber Music Festival and Institute
musicatmenlo.org
Atherton, CA
July 18-August 9

COLORADO



Photo: Tom Cohen

Bravo! Vail Music Festival
BravoVail.org
Vail, CO
June 19-July 31



Photo: Eric Berlin

Colorado Music Festival
coloradomusicfestival.org
Boulder, CO
July 3-August 3



Strings Music Festival
stringsmusicfestival.com
Steamboat Springs, CO
June 27-August 24

IDAHO



Sun Valley Music Festival
svmusicfestival.org
Sun Valley, ID
July 28-August 21

NEW MEXICO



Santa Fe Chamber Music Festival
santafechambermusic.org
Santa Fe, NM
July 13-August 18

OREGON



Photo: Tom Emerson

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



Oregon Bach Festival
OregonBachFestival.org
Eugene, OR
June 27-July 13

WASHINGTON



Photo: Jenna Poppe

Seattle Chamber Music Society Summer Festival
seattlechambermusic.org
Seattle, WA
July 6-August 1

WYOMING



Photo: Chris Lee

Grand Teton Music Festival
gtmf.org
Jackson Hole, WY
July 3-August 23



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week 6

FEATURING

pianist

Clayton Stephenson

jazz ensemble

John Pizzarelli Trio

pianist

Andrea Lam

mezzo-soprano

Sasha Cooke

Special Event:

**Clayton Stephenson
Piano Recital**

August 5 at 7 PM

Benoliel Chamber

Music Series:

Beethoven & Brahms

August 6 at 7 PM

Gateway Series:

John Pizzarelli Trio

August 7 at 7 PM

Festival Orchestra:

Mozart & a

World Premiere

August 8 at 7 PM

August 9 at 6 PM

**This week's concerts sponsored
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Andrea Lam

Photo: Vanessa Briceno

SPECIAL EVENT

Clayton Stephenson Piano Recital

Tuesday, August 5 at 7 PM
Walk Festival Hall

Clayton Stephenson, piano

J.S. Bach (1685–1750) (arr. Dame Myra Hess)	<i>Jesu, Joy of Man's Desiring, BWV 147</i>	4'
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Schubert (1797–1828)	Four Impromptus, Op. 90 No. 1 in C minor No. 2 in E-flat Major No. 3 in G-flat Major No. 4 in A-flat Major	29'
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INTERMISSION

Stravinsky (1882–1971)	<i>Trois mouvements de Pétrouchka</i> <i>Danse russe</i> <i>Chez Pétrouchka</i> <i>La semaine grasse</i>	17'
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Albéniz (1860–1909)	<i>Iberia, Book 1</i> <i>Evocación</i> <i>El Puerto</i> <i>Fête-dieu à Séville</i>	18'
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Gershwin (1898–1937)	<i>Rhapsody in Blue</i>	15'
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Clayton Stephenson

Piano

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

Growing up in New York City, Stephenson started piano lessons at age seven and was accepted into Juilliard’s Music Advancement Program for underprivileged children the next year, where he attended numerous student recitals and fell in love with music. At the age of 10 he advanced to Juilliard’s elite Pre-College program with the help of his teacher, Beth Nam. At Juilliard he studied with Matti Raekallio, Hung-Kuang Chen and Ernest Barretta. Stephenson practiced on a synthesizer at home until he found an old upright piano on the street that an


elementary school had thrown away; that would become his practice piano for the next six years, until the Lang Lang Foundation donated a new piano to him when he was 17.

Recent and upcoming highlights of Stephenson’s career include appearances with the Calgary Philharmonic, Chicago Sinfonietta, and the Fort Worth, Louisville, Lansing and North Carolina Symphony Orchestras; as well as recitals at the Phillips Collection Concert Series in Washington, DC, Foundation Louis Vuitton Auditorium in Paris, Bad Kissingen Sommer Festival and BeethovenFest in Germany, Colour of Music Festival, Ravinia Festival and Weill Recital Hall at Carnegie Hall. He has been featured on NPR, WUOL and WQXR, and appeared in the “GRAMMY® Salute to Classical Music” Concert at Carnegie’s Stern Auditorium.

In addition to being the first Black finalist at the Van Cliburn International Piano Competition in 2022, Stephenson was named a 2022 Gilmore Young Artist, as well as a 2017 US Presidential Scholar in the Arts and a Young Scholar of the Lang Lang International Music Foundation. He also received a jury discretionary award at the 2015 Cliburn International Junior Piano Competition and Festival.

claytonstephenson.com

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Beethoven & Brahms

Wednesday, August 6 at 7 PM
Walk Festival Hall

Beethoven (1770–1827)	String Quartet in F minor, Op. 95, “Serioso” Allegro con brio Allegretto ma non troppo Allegro assai vivace ma serioso Larghetto espressivo—Allegretto agitato Boson Mo, violin Annie Chen, violin Nathan Frantz, viola Lukas Goodman, cello	20’
Dobrinka Tabakova (b. 1980)	Stone Trail for Piano Quintet I. <i>Carved in Time</i> II. <i>Trail</i> III. <i>Tesserae: Carved in Stone</i> Ling Ling Huang, violin Jeffrey Dyrda, violin Maria Semes, viola Grace An, cello Yvonne Chen, piano	18’
Brahms (1833–1897)	Piano Trio No. 1 in B Major, Op. 8 Allegro con brio Scherzo. Allegro molto Adagio Finale. Allegro David Coucheron, violin Daniel Laufer, cello Andrea Lam, piano	38’

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Support for the Benoliel Chamber Music Series provided by the Amphion Foundation

GATEWAY SERIES

John Pizzarelli Trio

Thursday, August 7 at 7 PM
Walk Festival Hall

Program to be announced from stage



John Pizzarelli Trio Jazz Ensemble

Guitarist and singer John Pizzarelli has been hailed by *The Boston Globe* for “reinvigorating the Great American Songbook and re-popularizing jazz.” Established as one of the prime contemporary interpreters of the Great American Songbook, Pizzarelli has expanded that repertoire by including the music of Paul McCartney, Joni Mitchell, Neil Young, Tom Waits, Antônio Carlos Jobim and The Beatles.

In addition to being a bandleader and solo performer, Pizzarelli has been a special guest on recordings for major pop names such as Natalie Cole, Kristin Chenoweth, Tom Wopat, Rickie Lee Jones and Dave Van Ronk, as well as leading jazz artists such as Rosemary Clooney, Ruby Braff, Johnny Frigo, Buddy DeFranco, Harry Allen and, of course, his father Bucky Pizzarelli.

He won a GRAMMY® Award in the Best Traditional Pop Vocal Album category as co-producer of James Taylor’s *American Standard* in 2021. A radio personality who got his start in the medium in 1984, Pizzarelli is co-host, alongside wife Jessica Molaskey, of *Radio Deluxe with John Pizzarelli*. He has performed on America’s most popular national television shows such as *The Tonight Show Starring Jimmy Fallon*, *Late Night with Conan O’Brien* and *Great Performances*; as well as the talk shows of Jay Leno, David Letterman, Regis Philbin and the Macy’s Thanksgiving Day Parade.

johnpizzarelli.com

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FESTIVAL ORCHESTRA

Mozart & a World Premiere

Friday, August 8 at 7 PM

Saturday, August 9 at 6 PM

Walk Festival Hall

Sir Donald Runnicles, conductor

Andrea Lam, piano

Sasha Cooke, mezzo-soprano

Dobrinka Tabakova **Orpheus' Comet** **5'**
(b. 1980)

W.A. Mozart **Piano Concerto No. 23 in A Major, K. 488** **26'**
(1756–1791)
Allegro
Adagio
Allegro assai

INTERMISSION

Alex Turley **the ocean's dream of itself (World Premiere)** **25'**
(b. 1995)
I. *the sky opens*
II. *rainwater*
III. *do not sleep beside a river*
IV. *the night-heron*
V. *deluge*

Ravel **Daphnis et Chloé: Suite No. 2** **18'**
(1875–1937)
Lever du jour
Pantomime
Danse générale

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Dobrinka Tabakova

Orpheus' Comet

AT A GLANCE

Born: 1980

Date of Composition: 2017

Instrumentation: *Orpheus' Comet* is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, percussion and strings.

The Orpheus legend is so firmly imprinted in our collective memory—i.e., Euridice dies, Orpheus follows her into the underworld, she follows him partway out, Orpheus looks back, oops—that we might forget that the story doesn't actually start with Euridice's death. According to Virgil's *Georgics*, it's actually all Aristaeus' fault. A shepherd and beekeeper, he starts chasing Euridice; she trips and is bitten by a serpent. That's what kills her and sets the myth into motion.

Dobrinka Tabakova, a Bulgarian-born English composer who has lived in London since 1991, tells us that “it was the buzzing bees that left a strong impression on me and transformed into musical material.” Thus was born *Orpheus' Comet*, commissioned by both the BBC and the European Broadcasting Union. Given that Monteverdi wrote one of the greatest of all Orpheus operas, and that its opening is Euroradio's signature melody, this became an orchestral showpiece that begins with Aristaeus' bees and ends with the Monteverdi.



Dobrinka Tabakova—Photo by Ben Ealovega

“The buzzing begins in the horns, gradually evolving into nebulous chord clusters and accent sparks that pass around the rest of the orchestra,” writes Tabakova in her program note for the piece. “This dialogue continues until a solemn chorale appears out of the busy texture. The chorale is taken up by the strings and grows to include

the buzzing ideas, which are transformed to almost hypnotic rhythmic loops. A soaring melody in the flute and clarinet hovers above as momentum starts to build. Trombones underpin this build-up and prepare for the finale, and the arrival of Monteverdi's theme, with a modern twist.”

Wolfgang Amadeus Mozart

Piano Concerto No. 23 in A Major, K. 488

AT A GLANCE

Born: 1756

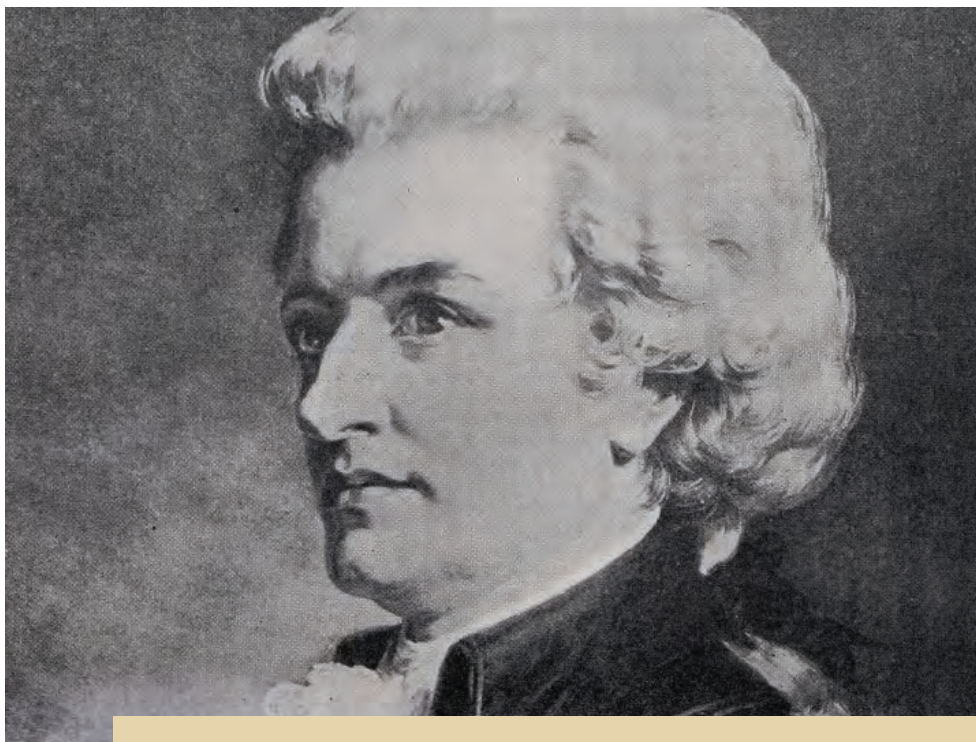
Died: 1791

Date of Composition: 1786

Instrumentation: Piano Concerto No. 23 in A Major, K. 488 is scored for 1 flute, 2 clarinets, 2 bassoons, 2 horns, strings and solo piano.

Although 18th-century composers were expected to write in a wide spectrum of genres, most displayed clear preferences for certain genres over others. In Mozart's case we find a strong attraction not only to opera but also to the piano concerto, a preference dictated as much by practicality as by personality. Mozart was a pianist, indeed the first of the great composer-pianists, and he wrote his piano concertos for himself, typically performed during his lengthy subscription concerts during the 1780s, his golden decade in Vienna.

Just how long those concerts were is witnessed by a letter from Mozart to his father Leopold listing the program for his March 26, 1783 concert at the Burgtheater. The amount of music presented is downright daunting by modern standards: the "Haffner" Symphony No. 35 (with its finale repeated for a closer), two piano concertos, three arias, one concert rondo for voice and orchestra, and a movement from a serenade. Mozart was even happy to take requests from the audience.



Wolfgang Amadeus Mozart

A golden decade indeed, and none more so than 1786–87, the period of *The Marriage of Figaro* and *Don Giovanni*; of the E-flat Major Piano Quartet; of the "Kegelstatt" Trio for piano, clarinet and viola; of Symphony No. 38 "Prague"; of the beloved *Eine kleine Nachtmusik*; of the C Major and C minor String Quintets; of canons and rondos and sonatas and quartets and dances and variations and lieder.

And the period of three magnificent piano concertos, including the lithe Piano Concerto No. 23, written in A Major, a key that seems to have triggered particularly effulgent

lyricism in Mozart. Consider both Symphony No. 29 and the Clarinet Concerto, both shot through with songfulness tinged with melancholy. Perhaps that association of key with mood governed Mozart's decision to replace the usual oboes with clarinets, shading the orchestral sound just a bit towards the grey.

The first movement opens with an orchestral exposition that leads to the piano's entrance, all according to established formal procedures. After a discreetly chilly slow movement, a spirited rondo brimming with optimism and good cheer brings all to a radiant, yet still elegant, close.

Alex Turley

the ocean's dream of itself

AT A GLANCE

Born: 1995

Date of Composition: 2025

Instrumentation: *the ocean's dream of itself* is scored for 2 flutes (2nd doubling piccolo), 2 oboes (2nd doubling English horn), 2 clarinets (2nd doubling bass clarinet), 2 bassoons, 4 horns, 3 trumpets (1 doubles Flugelhorn), 3 trombones, tuba, timpani, percussion, harp, celesta, strings and mezzo-soprano soloist.

These days the best place to look for young composers is generally outside the concert hall. Australian composer Alex Turley does indeed spend some time with orchestras—consider that he was the Melbourne Symphony Orchestra's Young Composer-in-Residence in 2022—but his stage extends far beyond theater walls. A collaborative artist who is strongly shaped by his upbringing in Eora/Sydney, he travelled to Larrakia country (Northern Territory) to work on an orchestral collaboration with rock band Ripple Effect and the Kunibidji elders of Maningrida for a commission from the Darwin Symphony Orchestra.

Turley writes that after Sir Donald Runnicles conducted the Sydney Symphony Orchestra in Turley's *Mirage*, an orchestral composition that spreads its brass section around the concert hall, "he told me that he wanted to get me writing for voice, because he could hear a lyricism in the way

I wrote for the brass section." Thus was born a commission from both the Grand Teton Music Festival and the Sydney Symphony Orchestra. Turley reports that "this is a significant milestone for me as it's my first substantial multi-movement piece and first international multi-orchestra co-commission."

Of *the ocean's dream of itself* Turley writes that "ultimately the song cycle is about the overwhelming mystery and complexity of the universe, and the way in which our human lives are so microscopic in comparison, filtered through the lens of our relationship with water; the ocean, rivers, rain and thunderstorms." Given this all-embracing brief, the orchestra is "the perfect medium

to explore this because it is such a rich tapestry of sound and capable of so much immense power."

One thing this is *not* is a setting for voice with orchestral accompaniment. The mezzo-soprano is an integral part of the orchestral texture, the human presence in the overall sonic world. "Her melody weaves through this vast space, fragile yet resilient, drawn into the ebb and flow of forces greater than herself." Thus the voice's relationship with the orchestra mirrors the interplay between humanity and nature, in a sonic landscape that focuses on "the deep connection between nature and the self, exploring how natural elements reflect and influence emotional and spiritual transformation."



Alex Turley—Photo by Samantha Meuleman

August 8 & 9

COMPOSER NOTE FROM ALEX TURLEY

the ocean's dream of itself

A song cycle for mezzo-soprano and orchestra setting poetry by five Australian authors: Miriam Wei Wei Lo, Sonya Frossine, Shane McCauley, Rachael Petridis and Veronika Lake. The duration is approximately 25 minutes.

The overarching themes of these poems center on the deep connection between nature and the self, exploring how natural elements—sky, rain, rivers and storms—reflect and influence emotional and spiritual transformation.

This piece unfolds as a slow, mysterious journey, rich in shimmering orchestral textures that create an atmosphere both haunting and enveloping. The harmonies are unexpected yet never harsh—evoking a dreamlike warmth, like sinking into a vast and luminous soundscape.

At its heart is the mezzo-soprano, emerging organically from within the orchestra, her voice interwoven with its ever-shifting textures. She is the human presence in this world of sound, navigating an orchestral landscape that is at times serene, at times beguiling, and at times immense in its power. The natural world of the orchestra surrounds her, sometimes embracing, sometimes overwhelming. Her melody weaves through this vast space, fragile yet resilient, drawn into the ebb and flow of forces greater than herself.

A meditation on the interplay between humanity and nature, *the ocean's dream of itself* invites the listener into an immersive and deeply expressive sonic experience.

— Alex Turley

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Maurice Ravel

Daphnis et Chloé: Suite No. 2

AT A GLANCE

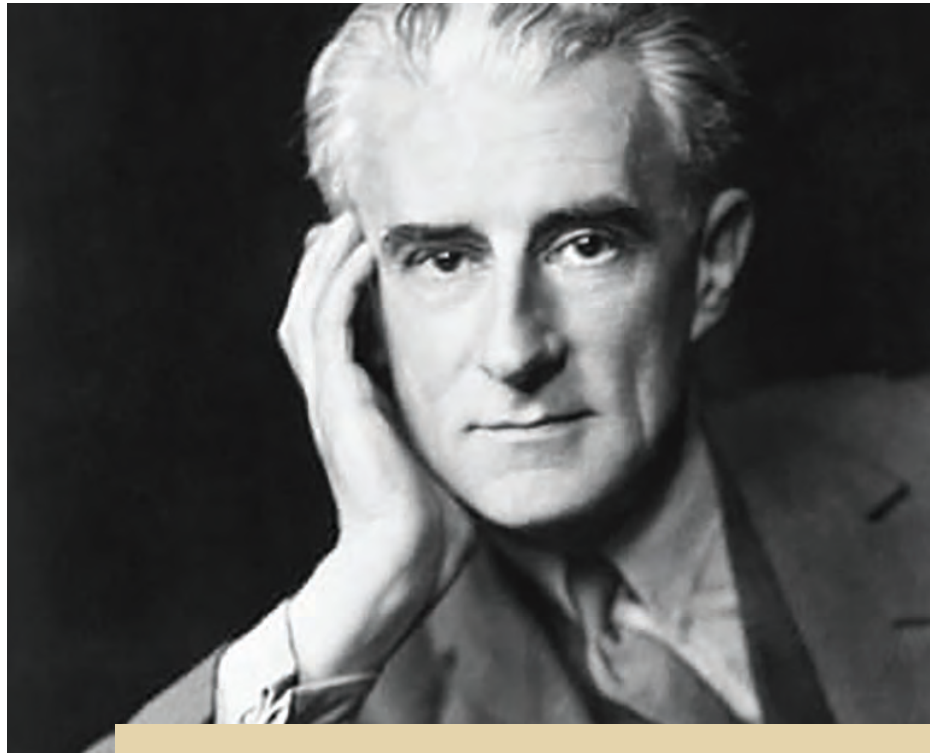
Born: 1875

Died: 1937

Date of Composition: 1909–1912

Instrumentation: *Daphnis et Chloé: Suite No. 2* is scored for 3 flutes (2nd and 3rd doubling piccolo), alto flute, 2 oboes, English horn, 2 clarinets, E-flat clarinet, bass clarinet, 3 bassoons, contrabassoon, 4 horns, 4 trumpets, 3 trombones, tuba, timpani, percussion, 2 harps, celesta and strings.

We can only look back at Serge Diaghilev's *Ballet Russes* in wonder that it was even possible, much less that it actually existed. For a brief period before the First World War, Diaghilev brought together some of the brightest lights in European arts—Picasso, Nijinsky, Bakst, Fokine, Karsavina, Stravinsky, Debussy, Ravel, de Falla—in a company that changed both ballet and music forever. The productions themselves were flabbergasting in their opulence and cost-no-object attitude towards their orchestral forces. Anyone approaching a ballet producer nowadays with a new piece requiring an orchestra the size of Stravinsky's *The Rite of Spring* would be shown the door immediately; it would be too big of a risk for even the largest of companies to take on an untried work. But for a while there, those 100-piece-plus orchestras were the norm rather than the exception for Diaghilev's ballets, as were the



Maurice Ravel

innovative plots that swept away the fairy tales of the past.

Maurice Ravel's 1912 *Daphnis et Chloé* just might be the most astonishing of them all. Not only does it call for an utterly enormous orchestra but it also employs extra instruments both onstage and off, including—and this really boggles the mind—a wordless chorus. It's not only impressive how they were able to fit all of that into the Théâtre du Châtelet and still have room for the dancers, but how Diaghilev managed to pay for it all. (He was always in dire financial straits. How surprising.)

Daphnis still gets performed as a ballet from time to time (despite the fearsome expenses) but most of the time we encounter it in the two suites that Ravel extracted from his score. The second of those suites is by far the most popular, inasmuch as it includes two of the most toothsome parts of this astoundingly lavish score—the sunrise (*Lever du jour*) that opens Act III, and the blockbuster *Danse générale* that brings the ballet to its close. (*Nota bene:* the suites retain the choral part, but most performances opt for Ravel's instrumental substitutions.)

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Photo: Lisa Marie Mazzucco

Andrea Lam

Piano

Pronounced a “real talent” by *The Wall Street Journal*, Australian pianist Andrea Lam performs with orchestras and leading conductors in Australasia, Japan, China and the United States, including the San Francisco Ballet Orchestra, Hong Kong Philharmonic and all major Australian symphony orchestras. Lam has played from New York’s Carnegie Hall and Lincoln Center to the Sydney Opera House; she has played for Sydney Festival, Musica Viva’s Huntington Festival (Australia), Orford Music Festival (Canada) and Chelsea Music Festival (USA); with works from Bach, Schumann and Chopin to Aaron Jay Kernis, Liliya Ugay and Nigel Westlake.

The 2024 season included soloist engagements with Queensland Symphony Orchestra with conductor Umberto Clerici, New Zealand Symphony Orchestra with conductor André de Ridder, Sydney Symphony Orchestra and Orchestra Victoria for Arts Centre Melbourne. A keen chamber musician, Lam was

pianist of New York’s acclaimed Claremont Trio from 2010 to 2020. Chamber concerts included a return with the Australian String Quartet at UKARIA, with the Australia Ensemble UNSW (Sydney), at the Sanguine Estate Music Festival, as well as solo performances for Musica Viva, at the Melbourne Recital Centre, and regional touring.

In 2023, Lam featured in acclaimed performances of Schumann and Rachmaninoff concerti with the Sydney and Melbourne Symphony Orchestras with conductors Sir Donald Runnicles and Jaime Martín; and featured in Adelaide Festival in both the Chamber Landscapes weekend curated by Paavali Jumppanen and the Ngapa William Cooper Project, commissioned by UKARIA and Finding Our Voice, composed by Lior, Lou Bennett and Nigel Westlake and performed with the Australian String Quartet. Engagements also included Sydney Opera House’s Utzon Music Series, Newcastle and Sanguine Estate Music Festivals, with the Australia Ensemble UNSW, in recital at Elder Hall with violinist Emily Sun, alongside several regional concerts.

Lam was a Semifinalist in the 2009 Van Cliburn Competition, Silver Medalist in the 2009 San Antonio Piano Competition, and winner of the ABC’s “Young Performer of the Year” Award in the Keyboard section, and the Yale Woolsey Hall Competition. Recently appointed Lecturer in Piano at the Melbourne Conservatorium of Music, Lam holds degrees from both the Yale and Manhattan Schools of Music. Recordings include Mozart concerti with the Tasmanian Symphony Orchestra (ABC Classics), with cellist Matt Haimovitz (Pentatone Oxingale), multiple discs as part of New York’s acclaimed Claremont Trio (Bridge, AMR, Tria), with violinist Emily Sun on the ARIA-nominated album *Nocturnes* (ABC Classics), and solo piano works by Matthew Hindson.

andrealam.com

Sasha Cooke

Mezzo-Soprano

Two-time GRAMMY® Award-winning mezzo-soprano Sasha Cooke has been called a “luminous standout” by *The New York Times* and “equal parts poise, radiance and elegant directness” by *Opera News*. Cooke has sung at the Metropolitan Opera, San Francisco Opera, English National Opera, Seattle Opera, Opéra National de Bordeaux and Gran Teatre del Liceu, among others, and with over 90 symphony orchestras worldwide frequently in the works of Mahler. In 2022 Cooke was appointed at the Music Academy of the West as Co-Director of the Lehrer Vocal Institute. Her album *how do I find you* was nominated for a 2022 GRAMMY Award for Best Vocal Solo Album.

Cooke began the 2024/25 season with a return to the Bard Festival as Marguerite in *La Damnation de Faust* followed by Brangäne in *Tristan und Isolde* at the Gstaad Festival, conducted by Sir Mark Elder. On the operatic stage, she debuted at La Monnaie de Munt as Emilie Ekdahl in the world premiere of Mikael Karlsson and Royce Vavrek’s *Fanny and Alexander* opposite Thomas Hampson and Anne Sofie von Otter in a production by Ivo van Hove, and returned to Houston Grand Opera in her role debut as Venus in Francesca Zambello’s new production of *Tannhäuser*. On the concert stage, Cooke reprised much of her most celebrated repertoire, singing Mahler’s Second Symphony with Orchestra dell’Accademia Nazionale di Santa Cecilia and Daniel Harding, San Francisco Symphony and Esa-Pekka Salonen in his final performances as music director, and Vienna Radio Symphony and Marin Alsop at the Wiener Konzerthaus. She sang Mahler’s Third Symphony with the Netherlands Radio Philharmonic and Karina Canellakis, the Cologne Philharmonic and Cristian Măcelaru, and the Tuscon Symphony Orchestra. She joined the Los Angeles Philharmonic and Gustavo Dudamel for a program of Alma Mahler, which she also brought to Royal Festival Hall in London with the London Philharmonia and Marin Alsop. In recital, Cooke returned to Wigmore Hall for a recital with pianist Malcolm Martineau, and Carnegie Hall for Shostakovich’s *From Jewish Folk Poetry* with Susanna Phillips, Brandon Jovanovich and pianist Evgeny Kissin.



Photo: Stephanie Girard

A graduate of Rice University and The Juilliard School, Sasha Cooke also attended the Music Academy of the West, the Aspen Music Festival, the Ravinia Festival’s Steans Music Institute, the Wolf Trap Foundation, the Marlboro Music Festival, the Metropolitan Opera’s Lindemann Young Artist Development Program, and Seattle Opera and Central City Opera’s Young Artist Training Programs. Cooke has given masterclasses throughout the United States, Australia and Canada. She lives near Houston, TX with daughters Evelyn and Julia and husband, baritone Kelly Markgraf.

sashacooke.com



Dobrinka Tabakova

Composer

Dobrinka Tabakova is a composer of “exciting, deeply moving” music (*Washington Times*), with “glowing tonal harmonies and grand, sweeping gestures [which] convey a huge emotional depth” (*The Strad*). She has been commissioned by the Royal Philharmonic Society, BBC Radio 3 and the European Broadcasting Union. Her debut profile album *String Paths*, on ECM Records, was nominated for a GRAMMY® in 2014. In 2017 she was appointed composer-in-residence with the BBC Concert Orchestra. An album of her orchestral works, recorded by the Halle Orchestra, was released in October 2023.

Born in the historic town of Plovdiv, Bulgaria, Tabakova has lived in London since 1991, graduating from the Guildhall School of Music and obtaining a PhD from King’s College London. Her “riveting, piercingly beautiful and frequently radiant” music (*Huffpost Arts & Culture*) has featured in films (Jean-Luc Godard’s *Adieu au langage*), dance

(Sydney Dance Company, San Francisco Ballet, Theater St. Gallen) and has been programmed at festivals across Europe and the US including: the BBC Proms (UK), Schleswig-Holstein (Germany), Bang on a Can (USA), World Sun Songs (Latvia) and Dark Music Days (Iceland). Tabakova has been resident composer at the Davos Summer Festival in Switzerland and Truro Cathedral, Cornwall (UK), as well as with the MDR Leipzig Radio Symphony Orchestra and the Orchestra of the Swan (Stratford, UK).

Among prizes for her work are the prize for an anthem for Queen Elizabeth II’s Golden Jubilee and First Prize and Medallion at the Sorel Choral Composition Contest in New York. Significant projects include *Immortal Shakespeare*, a cantata commemorating Shakespeare’s 400th anniversary in 2016; the multi-commissioned double piano concerto *Together Remember to Dance* and the choir and strings work *Centuries of Meditations* for the Three Choirs Festival. Tabakova’s second album, devoted to her choral music and performed by the Truro Cathedral Choir with the BBCCO, was released by Regent Records, receiving a 2019 *Gramophone Magazine* Critics’ Choice award. In 2021, Dobrinka Tabakova completed her orchestral *Earth Suite* for the BBC Concert Orchestra and the violin concerto *The Patience of Trees* for the Manchester International Festival.

Forthcoming projects include a new album and premieres with The Hallé Orchestra, an extensive tour of the UK’s great cathedrals with vocal ensemble The Sixteen, celebrating William Byrd’s 400th anniversary with two new commissions from Tabakova, as well as a follow-up ECM Records album.

Dobrinka Tabakova is represented internationally by Schott Music.

dobrinka.com

Photo: Rachael Michelle



Alex Turley

Composer

Alex Turley (b. 1995) is a composer based in Australia. He grew up in Sydney and Perth. Highly sought-after as a collaborative artist, Turley has worked with all of Australia's major orchestras and a diverse group of artists including Ali McGregor, Banks, Ben Folds, Dan Sultan, Electric Fields, Emma Donovan, Eskimo Joe, Genesis Owusu, G Flip, the Hoodoo Gurus, Ngaiire, Paul Grabowsky, Rob Thomas and Rūfūs Du Sol.

Turley was the Melbourne Symphony Orchestra's 2022 Young Composer-in-Residence, a position through which he was commissioned to create three new orchestral works. Between 2023 and 2025 he has been awarded a highly competitive Creative and Performance Leadership Fellowship from the Forrest Research Foundation with a research project focused on environment-driven collaborative composition. In 2024 he was also the UNSW Layton Emerging Composer Fellow.

Significant recent works include *Mirage*, a piece for brass ensemble designed to be spread out across the Sydney Opera House Concert Hall and commissioned by the Sydney Symphony Orchestra; and *Agam*, a 50-minute long suite of three orchestral pieces developed in collaboration with South Asian artist collective Sangam for performance at the Sidney Myer Music Bowl.

Turley completed a Master of Music (Composition) at the Sydney Conservatorium with a research project investigating diverse approaches to musical temporality. This followed undergraduate studies in composition at the Western Australian Academy of Performing Arts with a First Class Honours Thesis investigating the work of Tōru Takemitsu. He is the recipient of the Henderson Postgraduate Scholarship from the University of Sydney, John & Margaret Winstanley Award from WAAPA, an Edith Cowan Excellence Scholarship, a finalist in the APRA AMCOS Professional Development Awards and in 2021 won the Arcadia Winds Composition Prize.

alexsturley.com



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Names in bold indicate
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All rosters subject to
change

week 7

FEATURING

violin

James Ehnes

**Benoliel Chamber
Music Series: Brahms,
Dvořák & More**

August 13 at 7 PM

**Festival Orchestra:
James Ehnes
performs Brahms**

August 15 at 7 PM

August 16 at 6 PM

**This week's concerts sponsored by
Nancy & David Donovan**

James Ehnes

Photo: Ben Ealovega

Brahms, Dvořák & More

Wednesday, August 13 at 7 PM
Walk Festival Hall

Shostakovich (1906–1975)	Five Pieces for Two Violins and Piano Prelude Gavotte Elegy Waltz Polka Julianne Lee, violin Ling Ling Huang, violin	Yvonne Chen, piano	10'
Brahms (1833–1897)	Clarinet Trio in A minor, Op. 114 Allegro Adagio Andantino grazioso Allegro Stephanie Key, clarinet David Mollenauer, cello	Yvonne Chen, piano	25'
Danny Elfman (b. 1953)	Piano Quartet <i>Ein Ding</i> <i>Kinderspott</i> <i>Duett für Vier</i> <i>Ruhig</i> <i>Die Wolfsjungen</i> Karen Whitson Kinzie, violin Brant Bayless, viola	Seoyeon Min, cello Yvonne Chen, piano	22'
Dvořák (1841–1904)	Serenade for Wind Instruments, Op. 44 Moderato quasi marcia Tempo di minuet Andante con moto Finale: Allegro molto Zachary Boeding, oboe Tamara Benitez Winston, oboe Gregory Raden, clarinet Stephanie Key, clarinet Andrew Brady, bassoon Demetra Alikakos, bassoon	Gail Williams, horn Blaine Dodson, horn Bob Lauver, horn David Garrett, cello Andrew Raciti, bass	27'

Sponsors

This week's concerts sponsored by Nancy & David Donovan

Support for the Benoliel Chamber Music Series provided by the Amphion Foundation

FESTIVAL ORCHESTRA

James Ehnes performs Brahms

Friday, August 15 at 7 PM

Saturday, August 16 at 6 PM

Walk Festival Hall

Sir Donald Runnicles, conductor

James Ehnes, violin

Detlev Glanert ***Weites Land*** **12'**
(b. 1960)

Brahms **Concerto for Violin in D Major, Op. 77** **38'**
(1833–1897)
Allegro non troppo
Adagio
Allegro giocoso; ma non troppo vivace

INTERMISSION

Brahms **Symphony No. 4 in E minor, Op. 98** **39'**
Allegro non troppo
Andante moderato
Allegro giocoso
Allegro energico e passionato

Sponsors

Festival Orchestra and guest artist James Ehnes sponsored by Ari Rifkin, *in memory of Leonard Rifkin*

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Detlev Glanert

Weites Land

AT A GLANCE

Born: 1960

Date of Composition: 2013

Instrumentation: *Weites Land* is scored for 3 flutes (3rd doubling piccolo), 2 oboes, 2 clarinets, 2 bassoons, contrabassoon, 4 horns, 3 trombones, 3 trumpets, timpani and strings.

Over the past decade Detlev Glanert has been engaged in a series of four essays on the Brahms symphonies—one essay per symphony—of which *Weites Land* (*Open Land*) takes its cue from the Brahms Fourth, as is made manifest with its first two notes, which channel the distinctive falling-third motive of the Brahms, although somewhat slower. Both that falling third and its inversion, the rising sixth, play the same important role throughout *Weites Land* as they do in the Brahms Fourth.

But none of Glanert's Brahms essays are mere imitations. As he puts it, he is always composing *with* Brahms, and with his spirit, which includes a careful *détente* between old and new, tradition and innovation, Viennese Classicism and Romanticism. "Brahms used traditional techniques, but wasn't conservative, even though few people realized this," says Glanert. "Of course, he wasn't a revolutionary, like Wagner. But the way in which Brahms constantly achieves variation would have a great influence on modern music."

Weites Land also partakes of Brahms' origins in addition to his compositional techniques. Glanert tells us that "there is

much northern Germany in it—the Brahmsian smell of marshland and wide skies."



Detlev Glanert—Photo by Bradly J. Boner

August 15 & 16

PROGRAM NOTES

Johannes Brahms Violin Concerto in D Major, Op. 77

AT A GLANCE

Born: 1833

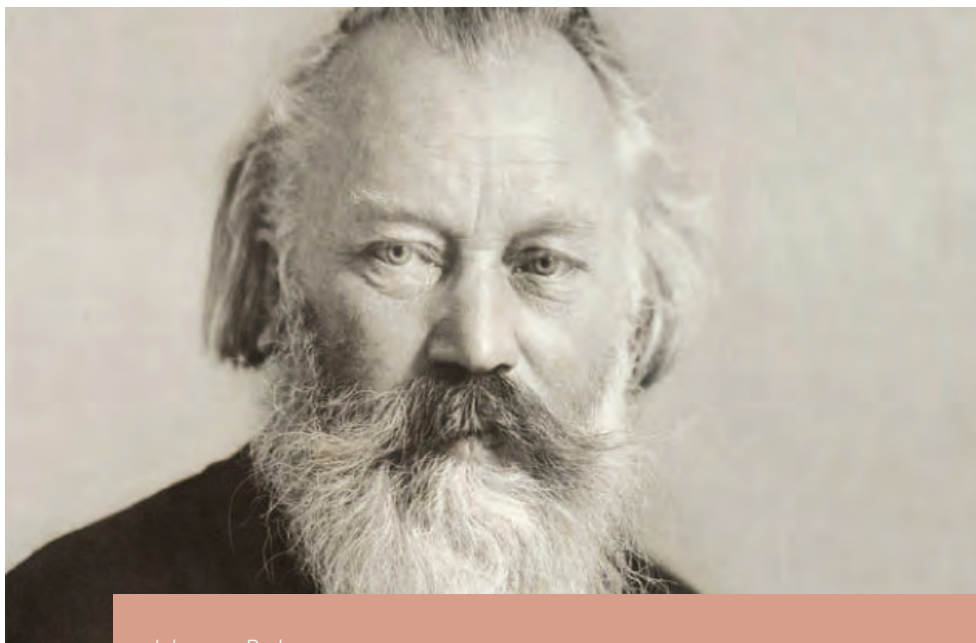
Died: 1897

Date of Composition: 1878

Instrumentation: Violin Concerto in D Major, Op. 77 is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, timpani, strings and solo violin.

The concerto was neither a natural nor congenial environment for Brahms. His thinking ran more towards symphonies and vocal genres such as the lied that are best served by taut reasoning and logical workmanship. Thus the Brahms catalog lists a mere four concertos—two for piano, one for violin and an autumnal essay for violin and cello—all of them save the earliest (originally intended to be his first symphony) written with a certain reluctance.

Only his close friendship with peerless violinist Joseph Joachim could loosen that reticence. Brahms began composing a violin concerto for his colleague in the fall of 1878, sending Joachim pages for feedback as the work progressed. Joachim had served as an indispensable sounding board for Brahms since the earliest days of their friendship, when both were young and upward-bound. Now with both men in the vigor of their full artistic maturities, Joachim was to contribute so much to the new concerto that it very nearly deserves attribution to them both rather than just to Brahms alone.



Johannes Brahms

The premiere took place on New Year's Day 1879 in the Leipzig Gewandhaus. The audience was on the whole positively inclined towards the work, although the usual phalanx of bling-happy critics dissed the concerto as too severe, too cerebral, too difficult. Given its avoidance of audience-tickling display, it didn't really enter the repertory until the wonderful violinist Fritz Kreisler took it up around the beginning of the 20th century and gifted humanity with a radiant first recording in 1926. It has been unimpeachable core repertory ever since.

Advice to the listener: if Brahms states a simple figure, typically unadorned, at the beginning of a work, it's almost certainly a basic seed idea that Brahms will employ to engender much of the whole.

In the Violin Concerto, that germ is a five-note figure that outlines a major triad with one non-chord note in the penultimate position. The figure carves out the interval of a major third—first upwards, then downwards—in its first three notes. That major third will serve as a subterranean generating force not only for the first movement, but for the concerto as a whole.

At the beginning, the first movement gives no hint that this is indeed a concerto and not a symphony. The discourse is expansive, the ambiance patrician. It is only upon the entrance of the solo violin—a grandiloquent transformation of the understated opening figures—that the work's true genre makes itself known. However, this is no concerto made up mostly of solos with

occasional daubs of color from an accompanying orchestra; it is instead a symphonic work in which the violin's role is less headlining star but rather first amongst equals.

How like Brahms to begin his slow movement with an oboe solo! To be sure, the violin is eventually allowed to take possession of the glorious melody, but one might be excused for wondering if this supposedly solo violin concerto has become a bit of a duo concertante as of the second movement. The acclaimed violinist Pablo de Sarasate was aghast at such nervy one-upmanship: "Do you think that I could fall so low as to stand, violin in hand, and listen to the oboe play the only proper tune in the work?" Alas, Sarasate failed to see past the tip of his own bow. That austere, captivating oboe solo, soon joined by the other winds, makes for one of the most beguiling preparations for a violin solo in all the literature. The movement that unfolds from such beginnings sets a standard for sustained lyricism that gives the lie to any soundbite notions of Brahms as an exemplar of musical recititude.

The finale is an immaculately well-constructed Rondo (a treacherous form given the potential tedium of its many repetitions) that struts nimbly from idea to idea, threaded through with underlying motivic resonances that give the whole a seeming inevitability. The roly-poly coda transforms the main melody by casting it in a new meter, then quickly revisits the movement's materials before bringing all to a sturdy, muscular conclusion.

Johannes Brahms

Symphony No. 4 in E minor, Op. 98

AT A GLANCE

Born: 1833

Died: 1897

Date of Composition: 1885

Instrumentation: Symphony No. 4 in E minor, Op. 98 is scored for 2 flutes (2nd doubling piccolo), 2 oboes, 2 clarinets, 2 bassoons, contrabassoon, 4 horns, 2 trumpets, 3 trombones, timpani, triangle and strings.

"New and original and yet authentic Brahms from A to Z," wrote the young Richard Strauss to his father shortly after the work's premiere in October 1885 by the court orchestra of Meiningen under the direction of Hans von Bülow. "I had the feeling that I was being given a beating by two incredibly intelligent people," said critic Eduard Hanslick of the first movement after hearing Brahms and Ignaz Brüll play through the work privately on two pianos.

It had taken Brahms over two decades of abandoning, repurposing, rewriting and striving to break through with his First Symphony of 1876. In so doing he had breathed new life into a genre considered moribund, and by so doing opened the door to a veritable Renaissance of symphonic writing from composers as varied as Antonín Dvořák, Anton Bruckner and Gustav Mahler. He had also cleared a path for himself, as his Second Symphony followed a year after the First, in 1877. Whether his next symphony required almost another decade is a matter of

definitions and semantics: the Violin Concerto in D Major of 1878 is in many ways a symphony with violin, just as 1881's Piano Concerto No. 2 in B-flat Major is a symphony with piano.

The next symphony actually identified as such was his Third, premiered in 1883 and proclaimed as Brahms' "Eroica" by no less than conductor Hans Richter. Then came the Fourth, which Brahms wrote from 1884 to 1885 and gave a trial premiere in Meiningen. The public grabbed on to the work immediately, but some of Brahms' closest circle were less convinced. It seemed so stern, so unremitting, so far removed from the moral uplift typical of Classical symphonies, an uplift that Brahms had often echoed in his own works. Here was a symphony beginning in the minor mode but that shunned the usual journey into major, dark to light, night to day. It ended as it began, in E minor. The Brahms Fourth has an overriding quality or color—what Verdi called the "tinta" in his operas—of melancholy, an autumnal gold.

It is also amongst Brahms' most rigorously structured works, built out of a few basic intervals and employing for its last movement the then-obsolete form known as passacaglia—a steadily recurring bass line that provides a foundation for a series of variations. And yet it is also a deeply loveable work, not only due to its sweeping first movement, the exquisite yearning of its slow movement, or the fiery exultation

August 15 & 16

PROGRAM NOTES

Symphony No. 4 in E minor, Op. 98

continued

of the third-place scherzo in C Major, but also for its lyricism, its depth and the aura of inevitability that arises from its superlative structure. Incomparably rich, sweeping and majestic, the Brahms Fourth “is not a work that unlocks its secrets easily,” according to Walter Frisch. Eduard Hanslick would agree with that analysis. So taken aback by the symphony at his first encounter, he eventually claimed it to be “like a dark well; the longer we look into it, the more brightly the stars shine back.”

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James Ehnes

Violin

James Ehnes has established himself as one of the most sought-after musicians on the international stage. Gifted with a rare combination of stunning virtuosity, serene lyricism and an unflinching musicality, Ehnes is a favorite guest at the world's most celebrated concert halls.

Recent orchestral highlights include the Royal Concertgebouw Orchestra, Tonhalle-Orchester Zürich, London Philharmonic Orchestra, NHK Symphony, Boston Symphony, Chicago Symphony Orchestra and Cleveland Orchestra.

Throughout the 2024/25 season, Ehnes was Artist in Residence with Melbourne Symphony and toured to Asia, where he performed the complete Beethoven sonatas at Kioi Hall, Tokyo, as well as performances with Hong Kong Philharmonic and Singapore Symphony Orchestra.

Alongside his concerto work, Ehnes maintains a busy recital schedule. He performs regularly at the

Wigmore Hall, Carnegie Hall, Symphony Center Chicago, Amsterdam Concertgebouw, the Grand Teton Music Festival, Ravinia, Montreux, Verbier Festival, Dresden Music Festival and Festival de Pâques in Aix. A devoted chamber musician, he is the leader of the Ehnes Quartet and the Artistic Director of the Seattle Chamber Music Society.

Ehnes has an extensive discography and has won many awards for his recordings, including two GRAMMY® Awards, three *Gramophone* Awards and 12 Juno Awards. In 2021, Ehnes was announced as the recipient of the coveted Artist of the Year title in the 2021 *Gramophone* Awards which celebrated his recent contributions to the recording industry, including the launch of a new online recital series entitled *Recitals from Home* which was released in June 2020 in response to the COVID-19 pandemic and subsequent closure of concert halls.

Ehnes began violin studies at the age of five, became a protégé of the noted Canadian violinist Francis Chaplin aged nine, and made his orchestra debut with L'Orchestre symphonique de Montréal aged 13. He continued his studies with Sally Thomas at the Meadowmount School of Music and The Juilliard School, winning the Peter Mennin Prize for Outstanding Achievement and Leadership in Music upon his graduation in 1997. He is a Member of the Order of Canada and the Order of Manitoba, a Fellow of the Royal Society of Canada, and an Honorary Fellow of the Royal Academy of Music, where he is a Visiting Professor. He is a Professor of Violin at Indiana University's Jacobs School of Music.

Ehnes plays the "Marsick" Stradivarius of 1715.

jamesehnes.com

Detlev Glanert

Composer

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

Recent highlights on the opera stage included 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, Detlev Glanert's *Vexierbild* received its world premiere with Sir Donald Runnicles and the Grand Teton Music Festival Orchestra in 2024. The work is a companion piece to Brahms' Symphony No. 3, also featured on the program. Glanert's Trumpet Concerto received its German premiere with Simon Höfele and Markus Stenz in Nuremberg and was performed again by the Boston Symphony Orchestra with Principal Trumpet Thomas Rolfs under Andris Nelsons.

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 and many others.

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*.

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



Photo: Bettina Stoess

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. 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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FEATURING

vocalists

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Karis Tucker
Michael Chioldi
Elizabeth Bishop
Jill Grove
Amia Langer

director

David Lefkowich

Festival Orchestra:
Humperdinck's
Hansel and Gretel

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August 22 at 7 PM
August 23 at 6 PM



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Karis Tucker, *Hansel*

Michael Chioldi, *Father*

Elizabeth Bishop, *Mother*

Jill Grove, *Witch*

Amia Langer, *Sandman/Dew Fairy*

Choristers of The Madeleine Choir School

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Christopher Verdosci, stylist

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Humperdinck
(1854–1921)

Hansel and Gretel

Acts I and II

65'

INTERMISSION

Act III

50'

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Engelbert Humperdinck

Hansel and Gretel

AT A GLANCE

Born: 1854

Died: 1921

Date of Composition: 1893

Instrumentation: *Hansel and Gretel* is scored for 2 flutes, piccolo, 2 oboes (2nd doubling English horn), 2 clarinets, bass clarinet, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, percussion (including a wind machine), harp and strings.

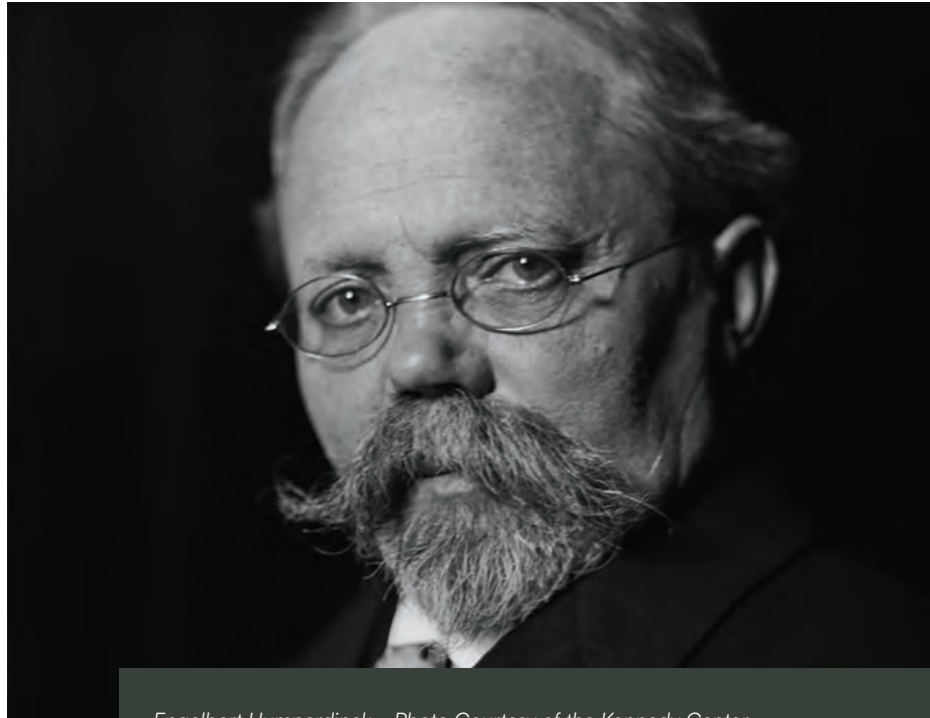
Reading about our great composers can seem like snooping around a psychiatric ward. Nasty character flaws, personality disorders, rapacious egos, chaotic private lives and countless self-inflicted woes abound. What a relief it is to visit Engelbert Humperdinck, a fine upstanding gentleman who lived a blameless life as a solid professional musician, excellent teacher, faithful husband and supportive father. To be sure, that makes him dull fare for biographers. His first full-length biography came out only in 2020, and it confirms that he was a thoroughly decent fellow who practiced a mostly satisfying albeit medium-voltage career. He enjoyed one brief fling in the highest echelon of the profession when for about 18 months he was part of Wagner's inner circle, in which capacity he assisted with the premiere of *Parsifal* and tutored Wagner's son Siegfried in composition. He knew any number of the movers and shakers of the day, such as Arthur Nikisch, Richard Strauss,

Johannes Brahms, Anton Seidl and Felix Weingartner.

Eventually he progressed to what we might consider A-list territory, receiving an honorary doctorate from the University of Berlin and succeeding Max Bruch as a teacher of theory and composition at the Königliche Hochschule für Musik in Berlin. It was there that he taught a cohort of students who would go on to very great things indeed—Charles Tomlinson Griffes, Cyril Scott, Arthur Farwell, Robert Stolz and above all, Kurt Weill. The fact that they're such a varied bunch bears witness to Humperdinck's pedagogical acumen, in that he

trained them without occluding their individual voices. (Consider that Maurice Ravel claimed that only one of his students didn't write fake Ravel—and that was Ralph Vaughan Williams, who came to him as a fully-formed mature musician.)

The only thing that was seriously wrong with Humperdinck was his cardiovascular system. He was only 58 when he suffered a severe stroke that rendered his left hand permanently paralyzed, another one in 1921, then a pair of heart attacks in quick succession, the second of which ended his life at age 68. The poor man's cholesterol levels must have been off the charts.



Engelbert Humperdinck—Photo Courtesy of the Kennedy Center

Hansel and Gretel

continued

He was a fairly prolific composer, and we can hear recordings of instrumental compositions such as a well-written Piano Quintet in G Major and a songful if decidedly old-fashioned string quartet dating from his later years. There's an effective three-movement *Moorish Rhapsody* that still gets trotted out once in a while by enterprising orchestras. He wrote a goodly amount of lieder, including a lovely *Wiegenlied* and a wistful *An die Nachtigall* with a distinct Schubertian vibe. It's quality stuff, highly competent, sometimes inspired and altogether free of the twitchy neuroses that infect so much late Romanticism. Innovative it is not, nor does his later music give the slightest hint that composers such as Debussy or Stravinsky or Schoenberg even existed. Humperdinck remained a late Romantic to the end.

So he might not seem a likely candidate to write a beloved operatic masterpiece. But he was and he did. It came about almost by accident. In April 1890 Humperdinck's sister Adelheid asked him to set to music four lyrics from the Grimm fairy tale *Hänsel und Gretel*. For a while that was where the matter rested, but then Humperdinck took note of the current tastes for German fairy tale literature, not only the Grimm tales, but also such folk poem collections as *Das Knaben Wunderhorn*. Wagner's operas contained elements of myth and fairy tale, albeit of an epic nature, and it wouldn't be long before Gustav Mahler would be mining the *Wunderhorn* texts for his

extraordinary settings. Fairy tales and myths were all very much in the air.

So Humperdinck expanded the songs into a short singspiel—i.e., opera in German with spoken dialogue instead of recitative—that was performed in his sister's home to considerable success. Emboldened, Humperdinck decided that a full-fledged opera was not only feasible but plausible, even if he held doubts whether a slender folktale involving two children, their seriously defective parents, bread trails through the forest, a gingerbread house in the woods, and an evil cackling witch was substantial enough for an opera.

As it turned out, it made the grade and then some. It took a while for Humperdinck to complete the opera, but by 1893 it was ready and Richard Strauss proclaimed it a masterpiece upon receiving the score. The premiere took place in December 1893, which despite some teething pains—there were several last-minute cast changes and they had to skip the overture due to missing parts—was an immediate hit under Strauss' leadership. By 1894 it was in Berlin, Munich, Frankfurt and Hamburg, conducted by such eminences as Felix Weingartner and Gustav Mahler. England heard it that same year and it arrived at New York's Metropolitan Opera in 1895, conducted by Wagner veteran Alfred Hertz. It was, as they say in Hollywood, a socko box-office mega-hit.

And that was without juicing up the original with theatrical baggage along the lines of a secondary love interest, an armed peasant

rebellion or a studly hero à la Errol Flynn who rescues the kids. In fact, if anything it's a streamlined version of the original Grimm fairy tale. The parents aren't selfish monsters who repeatedly abandon the kids in the woods, although there's more than a whiff of Mommie Dearest about Gertrud, who is their real mother rather than their stepmother. The father remains a caring and supportive type, even if—as in the original—he's a henpecked marshmallow. The witch is suitably evil, she still eats children, and she's still stupid enough to fall for Gretel's pretending not to know how to open the oven, enabling the kids to shove her in, slam the door and turn the dial to broil. The few extras include a Sandman who puts Hansel and Gretel to sleep in the woods and a Dew Fairy who wakes them up, a chorus of heavenly angels to serenade them as they sleep, and the altogether cool notion that the gingerbread figures all around the witch's house are actually dead kids waiting to be brought back to life once the witch has been rendered posthumous.

One of the greatest strengths of *Hansel and Gretel* is its fusion of folk and folk-like songs with the sophisticated mechanism of Wagnerian opera, particularly Humperdinck's use of the orchestra far beyond the usual operatic role of mere accompaniment. As in a Wagner music drama, the orchestra in *Hansel and Gretel* is a full participant, a narrator of sorts, that holds the melodic materials and presents them in a richly lyrical weave, using its folk songs as springboards for constant variation and development. And

what melodic materials they are! The justly famous “Evening Song” as Hansel and Gretel sing themselves to sleep in the woods is one of those tunes like “Happy Birthday” that seems to have existed forever. But it’s just one dandy melody among many. Another standout in the score is the witch’s ride, obviously inspired by Wagner’s Valkyries swooping through the skies but very much its own thing and just creepy enough to do the trick without scaring the daylights out of little kids. The fact that both Hansel and Gretel are female singers gives Humperdinck ample opportunities to write what an opera music director once dubbed “girls in thirds”—i.e., the two singing together in the same

rhythm at the interval of a third. (Suzuki and Butterfly casting their petals in Act II of *Madame Butterfly* provides a particularly fine example.)

Best of all is the score’s avoidance of smarmy tickety-tock “children’s music” and its nostalgic or even wistful character. Humperdinck’s music can be so breathtakingly beautiful as to utterly transcend the borderline grisly plot, much as 40 years later Walt Disney would elevate the blood-soaked tale of Snow White and her dwarves into an unforgettable and deeply moving fable.

Humperdinck never matched the success of *Hansel and Gretel*. It wasn’t for lack of trying. A follow-up *Sleeping Beauty* was

poorly received. He collaborated with the legendary director Max Reinhardt with music for a handful of brilliant Shakespeare productions, including *The Merchant of Venice*, *The Tempest* and *The Winter’s Tale*. His greatest theatrical success after *Hansel* came with his expanded version of *Königskinder* (*The King’s Children*), which premiered at The Metropolitan Opera in 1910 and blew Puccini’s brand-new *The Girl of the Golden West* out of the water. But *Hansel and Gretel* is his masterpiece, one of those rare jewels of the musical theater that achieves a near-perfect blend of story, music and mood.

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Photo: Chris Gonz

Heidi Stober Gretel

American soprano Heidi Stober, whom *Opera News* exclaimed is a “distinctly American lyric soprano that makes the rest of the world listen” is enjoying an international career with a crystalline voice and method-like commitment to stage acting. In the 2024/25 season, Stober made her debut at the Royal Opera House, Covent Garden singing her acclaimed portrayal of Gretel in *Hansel und Gretel*, as well as appearances at the Deutsche Oper Berlin as Zdenka in *Arabella*, Pat Nixon in *Nixon in China*, the Semperoper Dresden as Pamina in *Die Zauberflöte* and the title role in Thea Musgrave’s *Mary, Queen of Scots* with English National Opera. In concert, Stober debuted with the San Francisco Symphony in Mahler’s Symphony No. 2 with Esa-Pekka Salonen and performed Mozart’s *Requiem* with the Musikkollegium Winterthur in Switzerland with Roberto González-Monjas, Pamina with Sir Donald Runnicles and the Grand Teton Music

Festival, and Beethoven’s Symphony No. 9 with the Indianapolis Symphony Orchestra.

Operatic highlights of past seasons include a long relationship with the Deutsche Oper Berlin, where she has performed Eva in *Die Meistersinger von Nürnberg*, Donna Elvira in *Don Giovanni*, Micaëla in *Carmen*, Marguerite in *Faust*, Pamina, Susanna in *Le nozze di Figaro*, Oscar in *Un ballo in maschera*, and Liù in *Turandot*. At the Metropolitan Opera, she has performed Gretel, Pamina, Despina in *Così fan tutte* and Oscar; at the San Francisco Opera, Blanche in *Dialogues des Carmélites*, Zdenka, Angelica in *Orlando*, Gretel, Norina in *Don Pasquale*, Pamina, Oscar, Nannetta in *Falstaff*, Susanna, Magnolia in *Showboat*, Atalanta in *Xerxes*, Johanna in *Sweeney Todd*, and Sophie in *Werther*. With the Lyric Opera of Chicago, Heidi Stober has performed Gretel, Dalinda in *Ariadante* and Valencienne in *The Merry Widow*.

An expressive and passionate concert performer and recitalist, Heidi Stober has performed Mahler’s Symphony No. 2 (Grand Teton Music Festival, Deutsche Oper Berlin); Mahler’s Symphony No. 4 (NDR Radiophilharmonie, Rundfunk-Sinfonieorchester Berlin, Milwaukee Symphony, Grand Teton Music Festival); Beethoven’s Symphony No. 9 (Rundfunk-Sinfonieorchester Berlin, Milwaukee Symphony, Baltimore Symphony, Boston Baroque); and more. Frequent conductor collaborators include Sir Donald Runnicles, Eun Sun Kim, Harry Bicket, Gustavo Dudamel, Omer Meir Wellber, Marc Albrecht and more.

Originally from Waukesha, Wisconsin, Heidi Stober attended Lawrence University and the New England Conservatory. She continued professional training as a member of the Houston Grand Opera Studio and resides in Berlin.

heidistober.com

Photo: Caitlin and Kevin Photography



Karis Tucker

Hansel

American mezzo-soprano Karis Tucker is a young dramatic singer known for her rich, powerful voice.

In her fourth season at Deutsche Oper Berlin, Tucker sang, among others, the roles of Fenena, Prince Orlofsky and Zweite Dame. She also made her debut at Glyndebourne in the role of Thurza in *The Wreckers* by Ethel Smyth, a role which she reprised at the BBC Proms, as well as with the Deutsches Symphonie-Orchester, under the baton of Robin Ticciati.

Previously, as a Talent Circle participant at Deutsche Oper Berlin, she performed the roles of Flora Bervoix, Hermia and Zweite Dame, while also debuting the roles of Flosshilde, Rossweiße, Zweite Norn and Wellgunde in Wagner's *Ring Cycle*.

In 2018 she was a Gerdine Young Artist at Opera Theatre of St. Louis, and in 2019 she was an Apprentice Artist.

As winner of the 2019 Curt Engelhorn Scholarship awarded by the Opera Foundation in New York, she

started the 2019/20 season with Deutsche Oper Berlin. She was honored as a 2017 and 2018 Ohio District winner of the Metropolitan Opera National Council Auditions, and was also the 2017 recipient of the Seybold-Russell Award in the CCM Opera Scholarship Competition.

Raised and educated in Cluj-Napoca, Romania, she completed her studies in the United States, earning her Master's Degree at the University of Cincinnati, College-Conservatory of Music under the tutelage of soprano Amy Johnson, where she also pursued her Artist Diploma for one year. She continues studying voice with Romanian soprano Adina Nițescu.

karis-tucker.com



Photo: Peter Konerko

Michael Chioldi

Father

Michael Chioldi is one of the world's most sought-after dramatic baritones. His interpretations of the Verdi, Puccini and Strauss repertoire have been praised by critics and audiences across the world.

Chioldi has performed at nearly every major American opera house, including The Metropolitan Opera, San Francisco Opera, Houston Grand Opera, Washington National Opera and Los Angeles Opera. Signature roles include Scarpia in *Tosca* with Hawaii Opera Theatre, Fort Worth Opera, New York City Opera, Toledo Opera and Spain's Ópera de Oviedo; Jochanaan in *Salome* with Utah Opera, Virginia Opera and the Saito Kinen Festival in Japan; the title role of *Macbeth* with Michigan Opera Theatre and Palm Beach Opera; Enrico in *Lucia di Lammermoor* with Washington National Opera, Utah Opera and New Orleans Opera; and Sharpless in *Madama Butterfly* with Washington National Opera and in a nationwide broadcast on the PBS television series *Live from Lincoln Center*, which received an Emmy award in 2008.

Chioldi has received critical acclaim for numerous performances, including as Rigoletto with the Metropolitan Opera in a production by Bartlett Sher. Critics praised his performance as a "Triumph in the title role" (Robert Levine, *Bachtrack*) and as "a true Verdian voice that displays booming power, tender softness, and ravaging tragic colors" (Maria-Cristina Necula, *Women About Town*).

Chioldi has performed with symphony orchestras around North America and Europe, including as soloist in Beethoven's Ninth Symphony with the Santa Fe Concert Association; Brahms' *Requiem* with the Städtisches Orchester Pforzheim; and in a concert performance of *Debussy & Poe: Fall of the House of Usher & Devil in the Belfry* with the Oviedo Filarmonía.

Chioldi has been the recipient of numerous awards and honors, including The Metropolitan Opera National Council Competition (Winner 1995), The MacAllister Competition, The Licia Albanese-Puccini Competition, The Miami Opera Competition, The Sullivan Foundation and The Anna Case-Mckay Award. He received his bachelor's degree from West Virginia University and his master's degree from Yale University. His recordings appear on the Sony Classical, BMG, Accord and Newport Classics labels.

michaelchioldi.com



Elizabeth Bishop

Mother

American mezzo-soprano Elizabeth Bishop is enjoying a long career on the opera stages and concert halls of the world, including San Francisco Opera, Metropolitan Opera, Washington National Opera, Lyric Opera of Chicago, Pittsburgh Opera, Dallas Opera, Atlanta Opera, Florida Grand Opera, Palm Beach Opera and Teatro Carlo Felice in Genoa, Italy. Among the orchestras she has performed with are the Philadelphia Orchestra, Baltimore Symphony, Detroit Symphony, Atlanta Symphony, New Jersey Symphony, BBC Scottish Symphony Orchestra and Royal Concertgebouw Orchestra in the Netherlands. She has recorded with San Francisco Opera and Atlanta Symphony and won a GRAMMY® for her work in the *Ring Cycle* with the Metropolitan Opera in 2012. A graduate of Furman University and Juilliard, Bishop won the 1993 Metropolitan Opera National Council Auditions and joined the San Francisco Opera as an Adler Fellow following year.

Widely sought-after as a teacher and masterclass clinician, Bishop has taught at Palm Beach Opera, Wolf Trap Opera, Baldwin Wallace Conservatory of Music, Furman, Virginia Opera, Duke University, George Mason University, Bel Canto in Tuscany, NATS and Washington National Opera Institute for Young Singers. Her discovery of a need for advanced training that caters to emerging singers outside the traditional pathway to a career helped propel her to create and direct the Potomac Vocal Institute (PVI) to train young singers in an innovative and practical setting, and her motto, “Singing is simple, discipline is hard,” sets the tone for both her flourishing private studio and PVI. Bishop’s students have sung at Washington National Opera, Wolf Trap Opera, Washington Concert Opera, Annapolis Opera, Baltimore Concert Opera, Opera Delaware, Virginia Opera, Pittsburgh Opera, Palm Beach Opera, Painted Sky Opera, Opera San Jose, Opera Memphis, Santa Fe Opera and Theater Aachen.



Jill Grove

Witch

Praised by the *Chicago Tribune* for her “firmly knit tone from top to bottom of an imposingly wide range,” American mezzo-soprano Jill Grove performs a variety of roles with opera houses across the globe.

Recent engagements have included Klytaemnestra in *Elektra* with Dallas Opera, Fricka in *Das Rheingold* with Calgary Opera, Mamma Lucia in *Cavalleria rusticana* with Kansas City Opera, and Gertrude in *Romeo et Juliette* with Washington National Opera. She returned to the Lyric Opera of Chicago as the Witch in *Hansel und Gretel*, and made her Portland Opera debut as Ježibaba in *Rusalka*. She recently joined Arizona Opera as Madame Armfeldt in *A Little Night Music* and returned to the Metropolitan Opera for their productions of *Elektra* and *The Rake's Progress*.

Grove is a frequent guest at the Lyric Opera of Chicago, she has sung previous performances of Marthe in *Faust*, Ježibaba in *Rusalka*, Filippevna in

Eugene Onegin, Klytaemnestra in *Elektra*, Margret in *Wozzeck*, the Witch in *Hansel und Gretel*, and Die Amme in *Die Frau ohne Schatten*, among others. At the Metropolitan Opera, her performances include Erda in *Siegfried* and *Das Rheingold*, Magdalene in *Die Meistersinger von Nürnberg*, and Madelon in *Andrea Chénier*, among others.

A sought-after concert soloist, she has joined the Los Angeles Philharmonic, New York Philharmonic, National Symphony, Atlanta Symphony, Utah Symphony, Houston Symphony, Lubbock Symphony Orchestra and Santa Fe Symphony for Beethoven's Symphony No. 9. She has sung Verdi's *Requiem* with the Toronto Symphony under the baton of Sir Andrew Davis, Tucson Symphony, Lubbock Symphony Orchestra and Calgary Philharmonic; and Mahler's Symphony No. 3 with the Houston Symphony under the baton of Christoph Eschenbach and the Royal Concertgebouw Orchestra with Mariss Jansons conducting; among others.

She is the winner of the 2003 ARIA award, a 2001 Richard Tucker Foundation Career Grant, a 1999 George London Foundation Career Grant, a 1997 Sullivan Foundation Career Grant, a 1996 winner of the Metropolitan Opera National Council Auditions, a 1996 recipient of a Richard Tucker Foundation Study Grant, and a 1995 recipient of a Richard F. Gold Career Grant. She was a member of the Merola Program at San Francisco Opera and the Houston Grand Opera Studio and attended the Music Academy of the West, the New England Conservatory and Stephen F. Austin State University.

jillgrovemezzo.com



Amia Langer

Sandman/Dew Fairy

Amia Langer, soprano, was a 2024 Studio Artist with Chautauqua Opera Company, performing as Dew Fairy (Gretel cover) in the 2024 season as well as featuring in several other recitals and events. Most recently she was named as one of six finalists for the 10th annual Houston Saengerbund Vocal Competition. In 2024 she was a competitor in the Gerda Lissner Lieder/Song Competition, and she returned to Ars Lyrica Houston in November as a featured soloist in their concert “Madrigals of Love and War,” highlighting works by Monteverdi.

Additionally, Langer was Gretel in *Hansel and Gretel vs. the Witch* with Chautauqua Opera Company’s education outreach program, a member of the Houston Grand Opera’s 2023/24 Opera to Go! season in *Katie: The Strongest of the Strong*, as well as a featured soloist with Ars Lyrica Houston in works by Charpentier and Bach. Favorite past roles include Margarita Xirgu (*Ainadamar*), Adele (*Die Fledermaus*),

Cleopatra (*Giulio Cesare*), and Anne Egerman (*A Little Night Music*). Past awards include Encouragement Award at the Upper Midwest Region, North Dakota-Manitoba District Winner in the 2023 Metropolitan Opera Laffont Competition, finalist in the inaugural Duncan Williams Competition and semi-finalist in the 2023 Houston Saengerbund Competition.

amialanger.com



David Lefkowich

Director

David Lefkowich is an accomplished stage director and fight choreographer who has enjoyed success with different companies including the Metropolitan Opera, Teatro alla Scala, San Francisco Opera, New York City Opera, Minnesota Opera and Glimmerglass Opera. 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 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 del 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 de Lammermoor* (Eugene Opera); *Simon Boccanegra* (Kentucky Opera); *La bohème*, *La fille du régiment* 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 masterclasses at several young artist programs and universities including the San Francisco Opera Center Adler Fellowship Program, Atelier lyrique at 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.

davidlefkowich.com

Violin

Julianne Lee
Jennifer Ross
 Hasse Borup
 David Brubaker
 Justin Bruns
 Jay Christy
 Mary Corbett
 Gregory Ewer
 Alessandra Jennings
 Flanagan
 Natalie Gaynor
 Ling Ling Huang
 Karen Whitson Kinzie
 Heather Kurzbauer
 Dimitri Lazarescu
 Alex Martin
 Boson Mo
 Derek Powell
 Barbara Scowcroft
 Carolyn Semes
 Marisa Votapek
 Leena Waite
 Henry Wang

Viola

Brant Bayless
 Lucina Horner Cosby
 Susan Gulkis Assadi
 Paul Murphy
 Amy Pikler
 Megan Prokes
 Maria Semes
 Sarah Switzer

Cello

Anthony Ross
 Karen Freer
 David Garrett
 Seoyoen Min
 Marcia Peck
 Beth Rapier
 Dariusz Skoraczewski
 Janet Steinberg

Bass

Andrew Raciti
*Sponsored by
 Beedee Ladd*
 Richard Barber
 Kristen Bruya
 Jeffrey Kail
 Charlie Nilles
 David Williamson

Flute

Christina Smith
*Sponsored by
 O'Ann Fredstrom &
 Stuart Sugarman*
 Marcia McHugh

Piccolo

Carole Bean

Oboe

Zachary Boeding
*Sponsored by Sarah &
 Joe Tripodi*
 Tamara Benitez Winston

English Horn

Tamara Benitez Winston

Clarinet

Gregory Raden
*Sponsored by Barbara
 & Stan Trachtenberg*
 Stephanie Key

Bass Clarinet

Lee Livengood

Bassoon

Andrew Brady
 Demetra Alikakos

Horn

Gail Williams
*Sponsored by Jane &
 Rich Dean*
 Ryan Little, asst.
 Jonathan Ring
 Edmund Rollett
 Bob Lauver

Trumpet

Billy R. Hunter, Jr.
 Conrad Jones

Trombone

David Binder
 Jeremy Buckler

Bass Trombone

George Curran

Tuba

Alex Purdy

Timpani

Jason Haaheim

Percussion

Brian Prechtl
*In memory of
 Richard Brown*
 John Kinzie
 Joseph Petrasek

Harp

Rachel Van Voorhees
 Kirschman

Librarian

Robert Stiles

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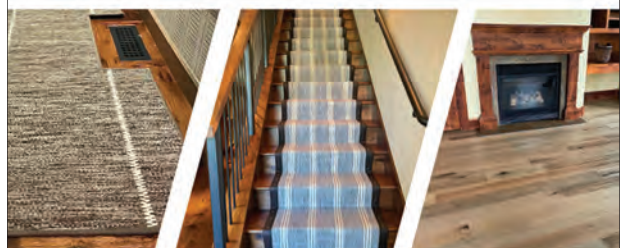
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JāTtik Clark



Tracy Gibson

celebrating GTMF musicians

25

years with the Grand Teton Music Festival



Juan de Gomar



Rita Porfiris



Ikuko Takahashi

JáTtik Clark

Tuba

Those who know me know that I am a creature of habit. I have routines and rituals that allow me to be in a full-time orchestra, teach at several universities/colleges, take private students, play in a professional working brass quintet and try to keep physically active, all while NOT going insane in the process! Basically, I work HARD, and we all can relate to that.

The beginning of my summer Teton season is no different, and in fact has become one of my favorite annual rituals. When I leave for GTMF, I have the fortune of starting my journey from Portland, Oregon. Idaho essentially comprises the other half of my voyage, which boasts unique landscapes and wide-open spaces. Then a quick hop into Wyoming for the last few miles or so before reaching Teton Village.

This is quite significant, knowing that once I've arrived in Jackson Hole, I'll soon be able to renew my friendships with my orchestra colleagues, Maestro Sir Donald Runnicles and other guest artists, the GTMF staff and board members, and many of the locals in the area. It also represents the beginning of a renewal and replenishment of my whole self, as well as an amplification of my artistic and musical talents.

Despite coming from and currently living in a geographically desired state, I still appreciate the sheer beauty and many wonderful hikes that Jackson Hole offers.

The first (and every) visit to Yellowstone... simply INCREDIBLE!

The music making from the largest of orchestra concerts right down to the smallest chamber music opportunities have helped

me to grow and mature as an artist and have all been simply delightful.

While all the many friendships and bonds that I've made here are very special to me, I'd be remiss not to mention my friendship with Juan de Gomar, bassoonist and contrabassoonist. I actually shared an orchestra with Juan for two years (Oregon Symphony), but he was simply another face at the Festival until one particular summer where fate would bring us together as roommates. Since then, he has become a best friend, workout partner, cheerleader/support system, and my brother "from another mother"... ha! Thank you, Juan, for being who you are and for being there for me.

As one of the most popular, sought after and cherished music festivals in this country (and the world), EVERY performance has been significant to me.

One stands out from my first summer in 2001. The program featured Elgar's *Falstaff* with Sir Mark Elder on the podium. Elgar is fiendishly difficult, especially for tuba with the extended range required and dexterity demanded of the instrument. Also knowing that I would have to play this work with many brass legends and giants in the orchestra, as a literal newcomer, encouraged me to prepare as best I could! As the second of those two concerts came to a close, I knew even then that this would be a place that I would look fondly upon returning to, again and again... and year... after year... after year!

Tracy Gibson

Violin

For 25 years, the Grand Teton Music Festival has been a cherished part of my life, weaving together the notes of family,

friendship and music into something truly extraordinary. Watching my children grow up amidst the mountains, rivers and wild beauty of Jackson has been one of the greatest gifts of these summers. Some of our family's most treasured memories were made here—walking together through Jackson or on the path to the pool, bike rides to the General Store, celebrating the Fourth of July together and savoring the simple joys of summer afternoons. The bond we share today was shaped in large part by the experiences we lived here, and for that, I am most thankful.

Each summer has been filled with endless opportunities to experience life together in Jackson: afternoons horseback riding and swimming with friends, eating waffles at the top of Rendezvous Mountain, cheering at the Rodeo, racing down the Alpine Slide at Snow King, attending concerts at the Jackson Hole Playhouse, riding bikes along pristine paths, visiting the Bar J Ranch, wandering the farmers market and pausing in the quiet of the evening to watch the horses return to their stables after a warm summer's day. These moments have become part of the tapestry of our lives.

The music making at GTMF is incomparable. After seasons spent in our home orchestras, we return each summer to recharge—to reconnect with the heart of why we became musicians in the first place. Between the Festival Orchestra performances and chamber music concerts, there is a special energy here: the thrill of sitting among such inspiring colleagues, the unforgettable feeling of each performance in Walk Festival Hall, the deep sense of purpose renewed with every note. I find myself looking

forward to it all year long—from the moment we board planes home each August, to the moment those glorious mountains rise into view once again.

Over these 25 years, GTMF has given me so much more than unforgettable performances. It has given me lifelong friends—people who inspire, challenge and support me both on and off the stage. These friendships, like the music we create together, have become some of the most meaningful of my life.

As I reflect on my time at GTMF, I am filled with gratitude—and with excitement for the memories and music still to come.

Juan de Gomar

Bassoon

Returning to Jackson Hole each year is coming home. The Grand Teton Music Festival is not only an assemblage of the finest musicians in the country, it is a family. These are my dearest friends and the loves of my life. We are blessed to have each other and this Heaven on Earth to create the finest music possible.

So, so many memories come to mind when I think about my years at GTMF. Seeing the range again each summer takes my breath away. Returning to The Teton Sports Club (unfortunately closed) and now Jackson Hole Health and Fitness and seeing familiar faces. That first bite of a grilled cheese sandwich at Sidewinders. Standing on the top of Table Mountain... no words. Viewing Delta Lake... no words. Most of the hikes in this valley... no words. Feeling like I've returned home, with all its love, support and healing. A resonance in my body that I have once again returned to a sacred place.

I will always remember Mahler's Ninth Symphony with Maestro Runnicles on the podium. Sir Donald is a master of Gustav Mahler's music, and this symphony is a particular favorite of mine. Through the profundity of this piece and the majesty of this place, the performance was transcendent.

Rita Porfiris

Viola

It is so obvious from your very first day as a Grand Teton Music Festival musician that this festival is "all the things."

I first went to GTMF when I was a member of the Houston Symphony. The prospect of spending three weeks out of the oppressive summer heat and away from giant flying roaches clearly was appealing! I quickly fell in love with everything else about the festival: the inspiring views, hikes, incredible performances and colleagues, and sense of adventure and possibility that every musician carries both on and off the stage.

I continued coming to GTMF when I left the Houston Symphony for academia, this time because even though I now lived in a beautiful place on the side of a mountain in Connecticut, I wanted to keep playing with this marvelous orchestra and keep that sense of adventure alive.

And now that I am living in Iceland and playing with the Iceland Symphony, I keep coming back because every year it is like a family reunion. The good kind, where you want to get into good trouble with all your cousins, not the kind where you have to hide the good china. Something magical happens during those epic Table Mountain hikes, scary-yet-thrilling whitewater events, unintended wildlife

encounters, huckleberry shake brain freezes. Something magical happens when Maestro Runnicles does his thing on the podium, and even more so when it's the mountain-painter himself, Mahler. When Garrick Ohlsson is able to transfix the orchestra playing all five Beethoven Piano Concerti twice in two days. When you are practicing and moose and fox come by to listen (Bartók gives them the munchies).

Scenery. Music. Animals. People. Every year I look so forward to the sum of those parts making something wondrous happen. Thank you, GTMF, for All The Things.

Ikuko Takahashi

Violin

GTMF has been my summer home since before I turned 20. When I first arrived, I didn't know how to play in an orchestra—or even how to cook. But the more experienced musicians welcomed and supported me, helping me grow and thrive through some of the most unforgettable moments of my life.

I hold a special place in my heart for Richard Brown, GTMF's longtime orchestra manager, and his wife, Susan. They treated me like family and filled each day with warmth and joy. Richard's recent passing is a deep loss—he is missed, and the festival won't be the same without him.

Over the past 24 years, GTMF has become much more than a festival—it's a beloved community. Each summer, I look forward to reconnecting with people like Ted and Jo Ann Wong, who treat musicians with incredible generosity. Joannie Epstein patiently teaches me to paint the Tetons, and Dr. Stuart Sugarman is always there when musicians need care. Margot Walk's extraordinary support helps make the concert

hall and musician housing possible—her vision and generosity are truly inspiring.

Conductor Ling Tung was one of my most inspiring early mentors. His passion for music, cooking and community made a lasting impact. After rehearsals, we'd gather to cook, eat and share stories—moments that were just as meaningful as the music.

A musical highlight was performing with the Huckleberry String Quartet in community outreach concerts. Sharing music with audiences who might not otherwise hear it—seeing children dance and families smile—was deeply fulfilling. Helping launch GTMF *On the Road* remains one of my proudest contributions. Although the quartet no longer leads the program, I sincerely hope it continues to thrive and reach even more communities.

There's nothing like waking early, watching the sun rise over the mountains and heading to rehearsal to play centuries-old music. Nature and music blend in a way that feels healing and rare. GTMF has changed over the years, and I do miss the old days. But there's still a special kind of magic here—something in the way music and nature come together that I can't find anywhere else.



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Marcia Peck | Cello, 55 years

With deep gratitude and admiration, we celebrate Marcia Peck, the longest-serving member of the Festival Orchestra, as she announces her retirement following the 2025 season. For an extraordinary 55 years, she has brought her incredible artistry and spirit to the GTMF cello section. Marcia, thank you for your decades of incredible music making, and congratulations!

“When the invitation came—did I want to fill out the cello section of a small and obscure music festival in a distant location I had never heard of—I didn’t hesitate. The school year at the Curtis Institute of Music in Philadelphia was about to break for the summer, and the festival paid \$66 a week. It was 1967. Thus began my lifelong love affair with Jackson Hole and the Grand Teton Music Festival.

For an East Coast girl, it would become a revelation, encompassing profound friendships, breathtaking nature and transcendent music making. I would love to wax poetic about all the visiting guest artists who have dazzled us, the great conductors who have led the orchestra, the generous benefactors who have so successfully nurtured an artistic gem.

And indeed they are all essential reasons we celebrate an extraordinary artistic adventure. But in this moment, when I must acknowledge the passage of time

and retire at last from my beloved spot in the cello section, it is my colleagues for whom I take a breath, overcome my tears and acknowledge that you have made me the luckiest musician alive to have shared the stage with you. Every collaboration, every performance taught me something valuable.

My husband was part of the horn section for many years. At the end of each season we hiked the Teton Crest Trail or the Winds with our daughter. Our musician family became our comfort for life’s many losses as well as our delight grounded in enduring friendships. The music festival has become our touchstone for all that we cherish.

And so I offer my profound thanks for nearly 60 years together. You, GTMF’s Festival musicians, are the dearest, most generous, brilliant, collegial, committed and inspiring musicians anywhere in the world.”

— Marcia Peck

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Madeline Adkins

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Concertmaster
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Eunice Keem

Dallas Symphony
Orchestra, Associate
Concertmaster
GTMF 9 years



Julianne Lee

Dover Quartet, Viola;
Boston Symphony
Orchestra, Assistant
Principal Second;
Curtis Institute of Music
GTMF 6 years



David Coucheron

Atlanta Symphony
Orchestra,
Concertmaster;
Emory University
GTMF 6 years

violins



Kelsey Blumenthal

Pittsburgh Symphony
Orchestra
GTMF 7 years



Marina Brubaker

Houston Symphony
GTMF 27 years



Ami Campbell

The Dallas Opera,
Concertmaster
GTMF 4 years



Hasse Borup

University of Utah
GTMF 21 years



Justin Bruns

Atlanta Symphony
Orchestra, Associate
Concertmaster;
Emory University
GTMF 1 year



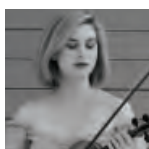
Diego Campos

The Dallas Opera
GTMF 2 years



David Brubaker

Minnesota Orchestra
GTMF 13 years



Jorie Butler-Geyer

Westmoreland
Symphony Orchestra,
Principal Second
GTMF 4 years



**Connor
Chaikowsky**

New World Symphony
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Eva Cappelletti Chao
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GTMF 23 years



Gina Costanza Davis
Tulsa Symphony Orchestra, Assistant Concertmaster; Tulsa Opera Orchestra, Concertmaster
GTMF 29 years



Tracy Gibson
Flint Symphony Orchestra
GTMF 25 years



Annie Kuan-Yu Chen
Houston Symphony
GTMF 4 years



Jeffrey Dyrda
National Arts Centre Orchestra
GTMF 4 years



Miika Gregg
Dallas Symphony Orchestra; LA Philharmonic
GTMF 3 years



Joan Christenson
San Antonio Philharmonic; Musical Offerings, Artistic Director
GTMF 27 years



Bruno Eicher
Metropolitan Opera Orchestra, Assistant Concertmaster; Manhattan School of Music
GTMF 17 years



Laura Ha
Utah Symphony, Second Associate Concertmaster
GTMF 7 years



Jay Christy
Atlanta Symphony Orchestra, Acting Associate Principal/Assistant Principal Second; Emory University
GTMF 21 years



Gregory Ewer
Oregon Symphony; 45th Parallel, Founder
GTMF 18 years



Russell Hershaw
Chicago Symphony Orchestra
GTMF 27 years



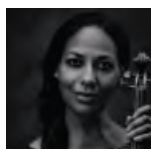
Julie Coleman
Oregon Symphony
GTMF 22 years



Lois Finkel
Brown University
GTMF 39 years



MuChen Hsieh
Philadelphia Orchestra; Houston Symphony, Principal Second
GTMF 2 years



Mary Corbett
The Florida Orchestra
GTMF 26 years



Alessandra Jennings Flanagan
Colorado Symphony
GTMF 5 years



Ling Ling Huang
Freelance Musician
GTMF 10 years



Erin David
Utah Symphony
GTMF 2 years



Natalie Gaynor
Houston Grand Opera, Principal Second; Houston Ballet, Principal Second
GTMF 4 years



Anastasia Iglesias
Houston Symphony
GTMF 4 years

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Colorado Symphony
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Utah Symphony
GTMF 13 years



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Orchestra; Amadeus
String Ensemble
GTMF 13 years



Jennifer Kozbial Posadas
Utah Symphony
GTMF 2 years



Jessica Mathaes
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Orchestra,
Concertmaster;
Southwestern
University
GTMF 7 years



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Kansas City Symphony
GTMF 24 years



Iryna Krechkovsky
Chamber Music | OC,
Executive Director
GTMF 1 year



Boson Mo
The Phoenix
Symphony,
Concertmaster;
Houston Symphony,
Assistant
Concertmaster
GTMF 5 years



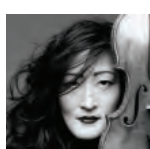
Rebekah Johnson
Freelance Musician
GTMF 31 years



Marta Krechkovsky
Pittsburgh Symphony
Orchestra, Assistant
Concertmaster
GTMF 10 years



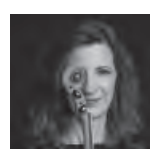
Louise Morrison
Nashville Symphony
GTMF 13 years



Yuka Kadota
Milwaukee Symphony
Orchestra
GTMF 4 years



Heather Kurzbauer
Sinfonia Rotterdam;
Netherlands
Radio Chamber
Orchestra; University
of Amsterdam
GTMF 40 years



Holly Mulcahy
Wichita Symphony
Orchestra,
Concertmaster;
Arts Capacity, Artistic
Director; Soloist
GTMF 23 years



Alison Kim
Utah Symphony
GTMF 2 years



Dimitri Lazarescu
The Phoenix
Symphony, Assistant
Principal Second
GTMF 36 years



Patrick Neal
Naples Philharmonic,
Assistant Principal;
Florida Gulf Coast
University
GTMF 18 years



Kana Kimura
Houston Grand Opera
Orchestra; River Oaks
Chamber Orchestra;
Mercury Baroque
Ensemble
GTMF 15 years



Jennifer Gordon Levin
Iris Orchestra;
Los Angeles
Studio Musician
GTMF 26 years



Derek Powell
National Symphony
Orchestra
GTMF 8 years



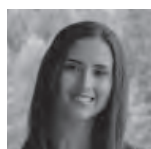
Christopher Pulgram
Atlanta Symphony Orchestra; Peachtree String Quartet
GTMF 7 years



Sha
Shanghai City Symphony Orchestra, Concertmaster; Shanghai University
GTMF 21 years



Marisa Votapek
Indianapolis Symphony Orchestra, Assistant Principal Second
GTMF 2 years



Rebecca Racusin
Jackson Hole Chamber Music, Founder and President; New Jersey Symphony, Substitute
GTMF 9 years



Olga Shpitko
Atlanta Symphony Orchestra
GTMF 19 years



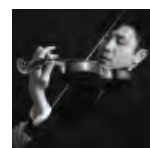
Leena Waite
Opera Colorado; Colorado Symphony, Substitute; Colorado Ballet, Substitute
GTMF 2 years



Jennifer Ross
ProMusica Chamber Orchestra, Principal Second; Pittsburgh Symphony Orchestra, Principal Second (former)
GTMF 44 years



Oleg Sulyga
Houston Grand Opera
GTMF 5 years



Henry Wang
New York Philharmonic, Substitute; The Orchestra San Antonio, Concertmaster; Experiential Orchestra, Concertmaster
GTMF 4 years



Sarah Schwartz
San Diego Symphony
GTMF 23 years



Ikuko Takahashi
Odense Symphony Orchestra; Singapore Symphony Orchestra; Pacific Symphony Orchestra, Substitute
GTMF 25 years



Shawn Weil
St. Louis Symphony Orchestra
GTMF 2 years



Barbara Scowcroft
Utah Symphony; Utah Youth Symphony, Music Director; University of Utah
GTMF 28 years



Chien Vivianne Tan
Oregon Symphony, Principal Second
GTMF 5 years



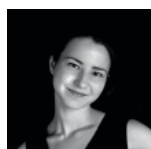
Yi Zhao
Minnesota Orchestra, Principal Second
GTMF 9 years



Amy Semes
Houston Symphony
GTMF 5 years



Anne-Marie Terranova
Naples Philharmonic
GTMF 28 years



Carolyn Semes
Pittsburgh Symphony Orchestra
GTMF 3 years



Jennifer Thompson
Toronto Symphony Orchestra
GTMF 24 years

festival orchestra

violas



Martin Andersen
New Jersey
Symphony; Stevens
Institute of Technology
GTMF 32 years



**Lucina Horner
Cosby**
Alabama Symphony
Orchestra; Alabama
School of Fine Arts
GTMF 35 years



Allyson Goodman
Kennedy Center Opera
House Orchestra,
Principal
GTMF 11 years



Brant Bayless
Utah Symphony,
Principal
GTMF 22 years



**Chiara Kingsley
Dieguez**
Baltimore Chamber
Orchestra, Principal;
National Symphony
Orchestra
GTMF 22 years



**Susan Gulkis
Assadi**
Seattle Symphony
Orchestra,
Principal (retired)
GTMF 27 years



Claudine Bigelow
Utah Symphony,
Substitute; Deseret
String Quartet;
Brigham Young
University
GTMF 26 years



Joy Fellows
San Francisco Opera,
Associate Principal;
San Francisco Ballet,
Assistant Principal
GTMF 1 year



Mary Hammann
Metropolitan Opera
Orchestra
GTMF 9 years



Philippe C. Chao
Kennedy Center Opera
House Orchestra;
Texas Tech University
GTMF 23 years



Nathan Frantz
Sarasota Orchestra;
New College of Florida
GTMF 2 years



Yang-Yoon Kim
Atlanta Symphony
Orchestra
GTMF 9 years



Olivia Chew
Seattle Symphony
Orchestra
GTMF 1 year



Joel Gibbs
Utah Symphony
GTMF 3 years



Anna Kruger
San Francisco Ballet
Orchestra, Associate
Principal; New Century
Chamber Orchestra,
Principal; California State
University, Sacramento
GTMF 28 years



Zachary Collins
Indianapolis Symphony
Orchestra
GTMF 7 years



Caroline Gilbert
Buffalo Philharmonic
Orchestra, Principal
GTMF 8 years



Suzanne LeFevre
Houston Grand Opera;
Houston Symphony,
Substitute; River Oaks
Chamber Orchestra
GTMF 17 years

VIOLAS CONTINUED AND CELLOS



Yiyin Li
Atlanta Symphony
Orchestra
GTMF 4 years



Megan Prokes
Colorado Symphony
GTMF 1 year



Phillip Stevens
Colorado Symphony;
Metropolitan State
University of Denver
GTMF 8 years



Kristen Linfante
Apollo's Fire Baroque
Orchestra, Associate
Principal; The FRK
Foundation, Director of
Development, Programs
and Partnerships
GTMF 29 years



Yuan Qi
Utah Symphony,
Associate Principal
GTMF 3 years



Rachel Swerdlow
Seattle Symphony,
Viola & Assistant
Librarian; Fulton Street
Chamber Players,
Co-Founder
GTMF 24 years



Paul Murphy
Atlanta Symphony
Orchestra, Associate
Principal; Emory
University
GTMF 17 years



Maria Semes
Baltimore Symphony
Orchestra
GTMF 5 years



Sarah Switzer
Minnesota Orchestra
GTMF 4 years



Amy Pikler
San Antonio
Philharmonic
GTMF 4 years



Madeline Sharp
Atlanta Symphony
Orchestra
GTMF 7 years



Kayla Williams
Freelance Musician
GTMF 4 years



Rita Porfiris
Iceland Symphony
Orchestra,
Co-Principal
GTMF 25 years



Whitney Sjogren
Utah Symphony
GTMF 8 years

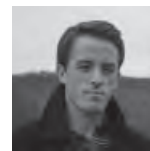
cellos



Silver Ainomäe
Minnesota Orchestra,
Associate Principal
GTMF 4 years



Grace An
National Arts Centre
Orchestra, Substitute
GTMF 3 years



Thomas Carpenter
Atlanta Symphony
Orchestra
GTMF 7 years

INTRODUCING YOUR

festival orchestra



Jennifer Choi
Dallas Symphony
Orchestra
GTMF 2 years



David Garrett
Los Angeles
Philharmonic;
California State
University, Long Beach
GTMF 12 years



Daniel Laufer
Atlanta Symphony
Orchestra,
Associate Principal
GTMF 14 years



Gregory Clinton
Omaha Symphony,
Associate Principal
GTMF 34 years



Lukas Goodman
Minnesota Orchestra,
Assistant Principal
GTMF 2 years



Steven Laven
Boston Pops
Esplanade Orchestra;
Rhode Island
Philharmonic; Pro Arte
Chamber Orchestra of
Boston, Principal
GTMF 34 years



Krisanthy Desby
Strobe
GTMF 32 years



**Jennifer
Humphreys**
St. Louis Symphony
Orchestra
GTMF 12 years



Amy Leung
Bay Area Freelance
Musician
GTMF 22 years



Kari Jane Docter
Metropolitan Opera
Orchestra
GTMF 20 years



Ray Kim
Atlanta Symphony
Orchestra
GTMF 1 year



Seoyoen Min
Colorado Symphony,
Principal
GTMF 5 years



Allison Drenkow
Charlotte Symphony,
Assistant Principal
GTMF 4 years



Jeremy Kreutz
Houston Symphony
GTMF 1 year



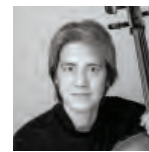
David Mollenauer
San Antonio
Philharmonic, Assistant
Principal; SOLI
Chamber Ensemble,
Founding Member
GTMF 21 years



Karen Freer
Atlanta Symphony
Orchestra,
Assistant Principal
GTMF 20 years



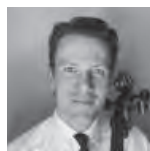
Charae Krueger
Atlanta Opera
Orchestra, Principal;
Atlanta Ballet
Orchestra, Principal;
Kennesaw State
University
GTMF 13 years



Thalia Moore
San Francisco
Opera Orchestra,
Associate Principal;
San Francisco Ballet
Orchestra, Acting
Assistant Principal
GTMF 26 Years



Judith Galecki
Colorado Symphony
GTMF 14 years



Andrew Larson
Utah Symphony,
Acting Associate
Principal
GTMF 7 years



Marcia Peck
Minnesota Orchestra
GTMF 55 years

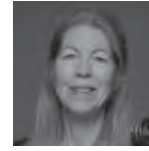
CELLOS CONTINUED AND BASSES



Beth Rapier
Minnesota Orchestra
GTMF 2 years



David Schepps
New Mexico
Philharmonic;
University of
New Mexico
GTMF 33 years



Janet Steinberg
Vancouver Symphony
Orchestra, Associate
Principal; Western
Washington University
GTMF 32 years



Anthony Ross
Minnesota Orchestra,
Principal
GTMF 3 years



**Dariusz
Skoraczewski**
Baltimore Symphony
Orchestra, Principal
GTMF 8 years

basses



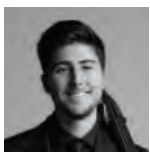
Richard Barber
National Symphony
Orchestra, Assistant
Principal; Eclipse
Chamber Orchestra
GTMF 18 years



Sue Cahill
Colorado Symphony;
University of Colorado
Boulder
GTMF 14 years



**Alexander
Jacobsen**
National Symphony
Orchestra
GTMF 1 year



Aaron Blick
San Diego Symphony
GTMF 1 year



Charles DeRamus
Royal Swedish Opera,
Principal
GTMF 13 years



Corbin Johnston
Utah Symphony,
Associate Principal
GTMF 21 years



Fred Bretschger
Houston Symphony,
Principal (former);
Saint Paul Chamber
Orchestra, Assistant
Principal (former)
GTMF 35 years



Skip Edwards
Freelance Musician
GTMF 36 years



Jeffrey Kail
Kansas City Symphony,
Principal (former)
GTMF 5 years



Kristen Bruya
Minnesota Orchestra,
Principal
GTMF 1 year



Erik Gronfor
Houston Grand Opera,
Assistant Principal
GTMF 26 years



Robin Kesselman
Houston Symphony,
Principal
GTMF 9 years

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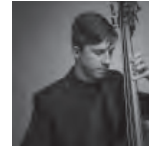
Sidney King

University of Louisville
GTMF 33 years



Steve Metcalf

Colorado Symphony,
Principal
GTMF 2 years



Nick Recuber

Colorado Symphony,
Assistant Principal;
Denver University
GTMF 3 years



Joseph Lescher

San Francisco Opera
Orchestra, Principal
GTMF 17 years



Charlie Nilles

National Symphony
Orchestra
GTMF 1 year



Bill Ritchie

Omaha Symphony,
Assistant Principal
(retired)
GTMF 40 years



Michael Marks

National Symphony
Orchestra
GTMF 2 years



John Pellegrino

ProMusica Chamber
Orchestra, Principal;
Columbus Symphony,
Assistant Principal
GTMF 19 years



David Williamson

Minnesota Orchestra
GTMF 30 years



Joseph McFadden

Atlanta Symphony
Orchestra, Principal
GTMF 5 years



Andrew Raciti

Milwaukee
Symphony Orchestra,
Associate Principal;
Northwestern
University; Orford
Musique
GTMF 17 years

flutes



Carole Bean

National Symphony
Orchestra
GTMF 31 years



Allison Emerick

Boise Philharmonic,
Principal
GTMF 1 year



Adam Kuenzel

Minnesota Orchestra,
Principal
GTMF 9 years



Julia Bogorad-Kogan

Saint Paul Chamber
Orchestra, Principal;
University of Minnesota
GTMF 43 years



Alistair Howlett

Indianapolis Symphony
Orchestra, Assistant
Principal; Butler
University
GTMF 1 year



Koren McCaffrey

Metropolitan Opera
Orchestra
GTMF 8 years

FLUTES CONTINUED AND OBOES & ENGLISH HORNS



Marcia McHugh
Baltimore Symphony
Orchestra; Trio Sirènes,
Flute and Founding
Member
GTMF 7 years



Mercedes Smith
Utah Symphony,
Principal
GTMF 9 years



**Caitlyn Valovick-
Moore**
Utah Symphony,
Piccolo/Utility Flute;
University of Utah
GTMF 14 years



Christina Smith
Atlanta Symphony
Orchestra, Principal
GTMF 10 years



Jennifer Steele
Pittsburgh Symphony
Orchestra; Duquesne
University
GTMF 3 years

oboes & english horns



Jaren Atherholt
University of North
Carolina School for
the Arts
GTMF 17 years



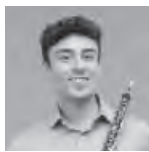
William Dunlop
Atlanta Symphony
Orchestra
GTMF 1 year



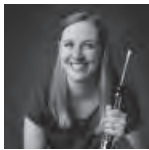
**Tamara Benitez
Winston**
Nashville Symphony
Orchestra
GTMF 4 years



Zachary Boeding
Atlanta Symphony
Orchestra,
Associate Principal
GTMF 7 years



Bobby Nunes
Sarasota Orchestra,
Principal
GTMF 1 year



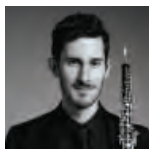
Emily Brebach
Atlanta Symphony
Orchestra;
Emory University
GTMF 9 years



**Elizabeth Koch
Tiscione**
Atlanta Symphony
Orchestra, Principal
GTMF 16 years



Jennifer Christen
Indianapolis Symphony
Orchestra, Principal
GTMF 1 year



**Nicholas
Tisherman**
Colorado Symphony,
Second/Assistant
Principal
GTMF 1 year

clarinets



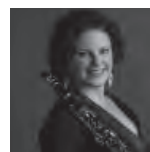
José González Granero

San Francisco Opera Orchestra, Principal
GTMF 6 years



Junghwan Lee

San Francisco Opera, Substitute
GTMF 2 years



Victoria Luperi

Pittsburgh Symphony Orchestra, Associate Principal Clarinet and Principal E-flat Clarinet; Carnegie Mellon University
GTMF 12 years



Stephanie Key

Dallas Symphony Orchestra; SOLI Chamber Ensemble, Artistic Director and Clarinet
GTMF 21 years



Thomas LeGrand

Houston Symphony, Associate Principal
GTMF 40 years



Eugene Mondie

National Symphony Orchestra, Assistant Principal; Peabody Institute; Catholic University of America
GTMF 9 years



Gi Lee

Princeton Symphony; Temple University
GTMF 3 years



Lee Livengood

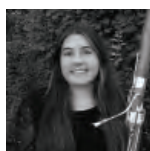
Utah Symphony
GTMF 16 years



Gregory Raden

Dallas Symphony Orchestra, Principal; Southern Methodist University; University of North Texas
GTMF 23 years

bassoons & contrabassoons



Demetra Alikakos

Saint Paul Chamber Orchestra
GTMF 1 year



Steven Braunstein

San Francisco Symphony (retired); San Francisco Conservatory of Music
GTMF 23 years



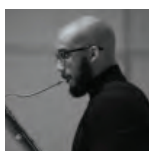
Juan de Gomar

Atlanta Symphony Orchestra
GTMF 25 years



Andrew Brady

Saint Paul Chamber Orchestra, Principal
GTMF 9 years



Carlos Clark

Pittsburgh Symphony Orchestra, Fellow
GTMF 1 year



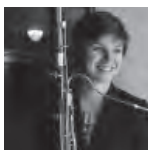
Sue Heineman

National Symphony Orchestra, Principal
GTMF 15 years

BASSOONS & CONTRABASSOONS CONTINUED AND HORNS



Rudi Heinrich
Milwaukee Symphony
Orchestra, Assistant
Principal
GTMF 2 years



Ivy Ringel
Indianapolis Symphony
Orchestra, Principal
GTMF 2 years



Kristen Sonneborn
Naples Philharmonic,
Principal; Florida Gulf
Coast University
GTMF 32 years



Richard Ranti
Boston Symphony
Orchestra,
Associate Principal
(former); Philadelphia
Orchestra (former)
GTMF 2 years

horns



Julie Beckel
Indianapolis Symphony
Orchestra
GTMF 1 year



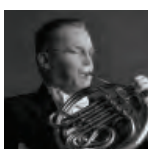
Nancy Goodearl
Houston Symphony
(retired)
GTMF 34 years



Shelby Nugent
The Dallas Opera
GTMF 8 years



Blaine Dodson
St. Louis Symphony
Orchestra
GTMF 1 year



Bob Lauver
Pittsburgh Symphony
Orchestra
GTMF 24 years



Gavin Reed
River Oaks
Chamber Orchestra;
Cabrillo Festival of
Contemporary Music;
University of Houston
GTMF 6 years



Alison Dresser
Indianapolis Symphony
Orchestra
GTMF 3 years



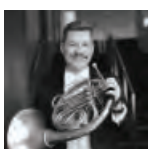
Ryan Little
Atlanta Symphony
Orchestra, Principal;
Emory University
GTMF 1 year



Jonathan Ring
San Francisco
Symphony; The Bay
Brass
GTMF 28 years



Michael Gast
Minnesota Orchestra,
Principal
GTMF 16 years



Ian Mayton
Houston Symphony
GTMF 1 year



Edmund Rollett
Utah Symphony,
Associate Principal;
Westminster College
GTMF 8 years

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Scott Sanders

Milwaukee Symphony
Orchestra
GTMF 1 year



Michael Stevens

Rochester
Philharmonic
Orchestra, Principal
GTMF 2 years



Gail Williams

Chicago Symphony
Orchestra (retired);
Northwestern
University
GTMF 33 years

trumpets



Barbara Butler

Chicago Chamber
Musicians; Music of
the Baroque; Rice
University; Music
Academy of the West
GTMF 44 years



Conrad Jones

Pittsburgh Symphony
Orchestra, Associate
Principal
GTMF 7 years



Michael Tiscione

Atlanta Symphony
Orchestra, Associate
Principal; Emory
University
GTMF 3 years



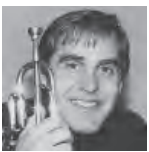
**L. Russell
Campbell**

Dallas Symphony
Orchestra, Associate
Principal; University of
North Texas
GTMF 7 years



Justin Kohan

ProMusica Chamber
Orchestra,
Co-Principal;
Youngstown State
University
GTMF 4 years



Charles Daval

University of Illinois
GTMF 34 years



Jennifer Marotta

University of Southern
California
GTMF 19 years



Thomas Hooten

Los Angeles
Philharmonic, Principal;
University of Southern
California, Thornton
School of Music
GTMF 17 years



Travis Peterson

Utah Symphony,
Principal; University
of Utah
GTMF 1 year



Billy R. Hunter, Jr.

Metropolitan Opera
Orchestra; Manhattan
School of Music
GTMF 4 years



**Matthew
Sonneborn**

Naples Philharmonic,
Principal; Florida Gulf
Coast University
GTMF 20 years

trombones



David Binder
Detroit Symphony
Orchestra
GTMF 8 years



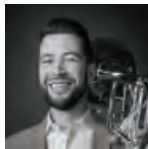
Matthew Guilford
National Symphony
Orchestra, Solo
Bass Trombone
GTMF 6 years



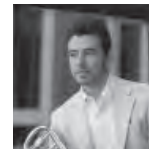
Nick Platoff
Houston Symphony,
Principal; Rice
University
GTMF 1 year



Jeremy Buckler
Baltimore Symphony
Orchestra
GTMF 3 years



Brian Hecht
Dallas Symphony
Orchestra
GTMF 1 year



**Jonathan
Randazzo**
St. Louis Symphony
Orchestra, Principal
GTMF 2 years



George Curran
New York Philharmonic
GTMF 1 year



Ryan Miller
Indianapolis Symphony
Orchestra, Acting
Principal; University of
Indianapolis
GTMF 4 years



Jared Rodin
Indianapolis Chamber
Orchestra, Principal;
Music of the Baroque;
Butler University
GTMF 21 years



Jay Evans
Alabama Symphony
Orchestra, Principal;
University of Alabama
Birmingham; University
of Montevallo
GTMF 20 years



Craig Mulcahy
National Symphony
Orchestra, Principal
GTMF 24 years



Lee Rogers
Kennedy Center Opera
House Orchestra,
Principal
GTMF 2 years

tubas



Játik Clark
Oregon Symphony,
Principal;
Oregon State
University; Portland
State University
GTMF 25 years



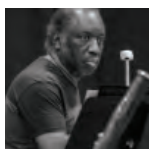
John DiCesare
Seattle Symphony,
Principal;
University of
Washington
GTMF 3 years



Alex Purdy
Utah Symphony;
Utah Opera; University
of Utah
GTMF 2 years

festival orchestra

timpani



Michael Crusoe
Seattle Symphony
(retired); University of
Washington
GTMF 16 years



Jason Haaheim
Metropolitan Opera
Orchestra,
Principal; Bard
Conservatory, Juilliard
Preparatory Division
GTMF 3 years



Erich Rieppel
Minnesota Orchestra,
Principal; OAcademy,
Orchestra of the
Americas
GTMF 3 years

percussion



Keith Carrick
Utah Symphony,
Principal; University
of Utah
GTMF 8 years



Steve Hearn
Colorado Symphony,
Acting Principal
Timpani
GTMF 7 years



Michael Pape
Utah Symphony
GTMF 1 year



Riely Francis
San Antonio
Philharmonic, Principal
GTMF 22 years



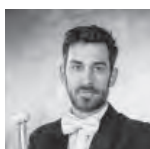
Simon Herron
Bremen Philharmonic,
Associate Principal
Timpani
GTMF 1 year



Joseph Petrasek
Atlanta Symphony
Orchestra, Principal;
University of Miami
GTMF 2 years



Micah Harrow
Utah Symphony,
Acting Principal
Timpani
GTMF 1 year



Eric Hopkins
Utah Symphony,
Associate Principal
Timpani
GTMF 2 years



**Andrés Pichardo-
Rosenthal**
Detroit Symphony
Orchestra,
Assistant Principal;
Wayne State University
GTMF 3 years



Craig Hauschildt
Houston Grand
Opera; Houston Ballet;
River Oaks Chamber
Orchestra; Loop38
GTMF 22 years



John Kinzie
Colorado Symphony,
Principal; University
of Denver
GTMF 36 years



Brian Prechtl
Baltimore Symphony
Orchestra
GTMF 34 years



Michael Stubbart

Atlanta Symphony Orchestra, Acting/Assistant Principal Timpani/Percussion
GTMF 1 year



Wiley A. Sykes

Greensboro Symphony Orchestra, Principal; Winston-Salem Symphony; Philidor Percussion Group; Guilford College
GTMF 24 years

harps



Elisabeth Remy Johnson

Atlanta Symphony Orchestra, Principal; Emory University; Georgia State University
GTMF 10 years



Anne Preucil Lewellen

Fort Wayne Philharmonic, Principal
GTMF 27 years



Allegra Lilly

Houston Symphony, Principal; Rice University
GTMF 4 years



Rachel Van Voorhees Kirschman

Louisiana Philharmonic Orchestra, Principal; Loyola University
GTMF 46 years

keyboards



Yvonne Chen

St. John's School
GTMF 2 years



Kimi Kawashima

Westminster University, Director of Music; NOVA Chamber Music Series, Artistic Director
GTMF 10 years



Adelle Eslinger Runnicles

Deutsche Oper Berlin
GTMF 19 years



Julie Coucheron

Kennesaw State University
GTMF 3 years

INTRODUCING YOUR

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guitar



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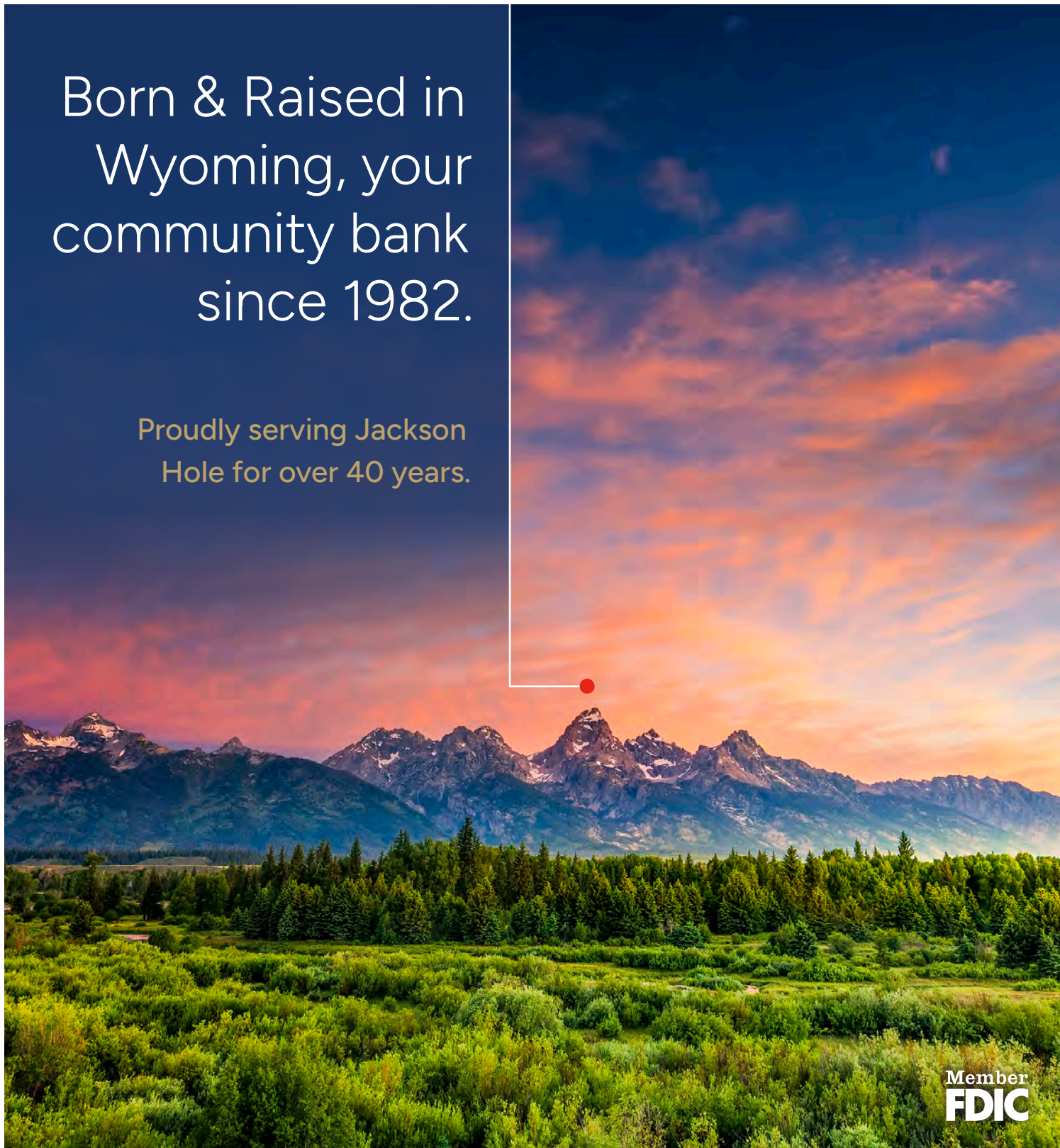
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