

The Wyoming Festival

New Music in the Mountains



Artwork by Jill Bergman

Grand Teton National Park, UWNPS-Research Station
July 17-21, 2023

The Wyoming Festival
Thursday, July 20, 2023
[Open Dress Rehearsal, Wednesday, July 19*]
University of Wyoming National Park Service Field Station at the AMK Ranch
Berol Lodge, Grand Teton National Park

Anne M. Guzzo, Wyoming Festival Director
Holly Mulcahy, Wyoming Festival Music Director

Holly Mulcahy, violin
Barbara Scowcroft, violin
Kayla Williams, viola
Steven Laven, cello
Juan de Gomar, bassoon

Program

<i>Shimmering Sentinels</i>	String quartet	Anne M. Guzzo
<i>The Lodgepole Pine</i>	String quartet	Henrique Rabelo
<i>Angry Water</i>	String quartet	Steven Laven
<i>The Beaver and the Willow</i>	Bassoon solo	Shawna M. Wolf
<i>Bask</i>	String quintet	Del'Shawn Taylor
<i>Pas de Huit</i>	String quintet	Monica Mendoza

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Lynn John, composer and former Wyoming Festival Composition Fellow:
May her memory be a blessing.
The University of Wyoming NPS Research Station

**Free preview concert at the Teton County Library (*125 Virginian Lane, Jackson) held at 2:30pm on Wednesday, July 19, 2023 in the Ordway Auditorium B*

Shimmering Sentinels (2023): The title, *Shimmering Sentinels*, refers to my favorite trees, quaking aspens (*Populus tremuloides*). Aspens, a high altitude species found from Alaska to Mexico, and are such an awe-inspiring beauty to me—they have fascinating attributes, two of which are used in this composition: the leaves, attached horizontally to long petioles (stalks), make them prone to trembling in the slightest breeze, and their roots are a massive underground structure that can create impressive groves of cloned trees, all sprouting from the same source. Using a modified quotation from the Latin “Dies Irae” chant, with the words “quantus tremor est futurus” (meaning “what a trembling there will be”) the instruments use tremolo, trills, and trembling rhythmic motifs with this melody. With the trembling moving at different rates, the players create a sense of wind moving through leaves, fluttering and combining into a texture that shifts and changes. The second element, the giant root system, is a long, dense chord progression that unfolds slowly over time, underlying the entire piece, but revealed clearly in the second half of the piece.

I wrote this work during a time when both of my parents were seriously ill, and waking moments held no refuge for me. I found myself needing to create a mental space of safety, so I composed one of my favorite places—a grove of aspens on a high mountain in the spring. I imagined myself standing solidly on those roots, looking up at verdant spring leaves, and up to rich cerulean blue skies of the West.

- A. Guzzo

The Lodgepole Pine (2023): The Rocky Mountain Lodgepole Pine (*Pinus Contorta var. latifolia*) is a conifer native to the higher elevations of the American Northwest including Colorado, and Western Canada, with an abundant presence in parks along the Rocky Mountains such as the Yellowstone and the Grand Tetons. It is a tall and slender tree that, like most conifers, is an evergreen, keeping its foliage all year round. Its leaves are shaped like needles that grow in bunches of two. They provide cover for mule deer, elk, black bear, and a variety of birds and small mammals, like red squirrels and porcupines, as well being home to several bugs and fungi. One of the main interesting features of the Lodgepole Pine is its role in the ecology of natural wildfires. The trees that live in regions where fires are common adapt by producing cones that are glued tight with resin, only opening decades, even centuries later when exposed to intense heat. The wildfires, propagated by the tree’s thin bark, trigger the release of the seeds out of the cones. As a result, the Lodgepole Pine is one of the first species to recolonize the landscape after the fires, while the dead trees feed the damaged soil with nutrients.

The piece explores characteristics of the landscape covered by the Lodgepole Pine in a number of ways. The melodies sometimes accompany the acclivitous contours of the Teton Range and the heights of the tree trunks, the character of the themes reflect the changing of seasons and the inner voices may loosely refer to the surrounding fauna. A more direct inspiration is the wildfire cycle, metaphorically presented in the recapitulation by a fiery section followed by the induced spread of the seeds heard in pizzicato. It ends indicating an ensuing tranquil ecological succession and revitalization of the forest.

The Lodgepole Pine was written for the 2023 Wyoming Festival.

- H. Rabelo

Angry Water for String Quartet—An early season whitewater rafting trip on the Snake River was the inspiration behind this piece. I chose to be in the smaller boat where the clients and guide did all of the paddling. There was a lot of action that day, which has made its way into musical expressions of tricky currents, slack water, boat slams over rocks and gradually quickening water speeds. After a slow opening shove off, the viola gets the main melody first. After a few turns of the river it’s time for the cello to take the melody, with violin one providing harmonic support and the inner voices keeping the current swift. Finally the first violin gets the tune for the quickest and most dangerous rapids, while getting pushed by

constant sixteenth notes and wild cello string crossings. Many thanks to Mad River Boat Trips for a great time and for inspiring the title!

- S. Laven

The Beaver and The Willow was written for the 2023 Wyoming Festival at the UW-NPS Research Station. The music was inspired by recent research conducted at the station and the resident beavers at Schwabacher Landing nearby. These beavers play an important role in the Greater Yellowstone Ecosystem, supporting diverse willow-meadow habitats and contributing to the beautiful landscapes in Grand Teton National Park.

In *The Beaver and the Willow*, first we see a willow tree— tall and swaying—happy in its thicket. Then, we see a beaver, moseying along in search of a tasty meal and some good, strong building materials. The beaver sets its sights on the willow, and marches toward it. The willow sees the beaver coming, with its big teeth and strong jaw, and protests its advances. The willow stands tall and strong, but defenseless; it is no match for the beaver. When the willow falls, the forest mourns. But, as the beaver leaves, small twigs that fell from the willow begin to stir... and the willow is reborn, stronger and wiser.

- S. Wolf

When first presented with this commission, I was not immediately sure what I would write. As I began to research the beauty of Grand Teton, I asked myself what it would sound like musically to sit and bask in the beauty of nature. *Bask* is a musical retreat from the world as we have come to know: the i-phones, the work emails, the congested cities. It is an invitation to sit, close our eyes, and embark on a journey of appreciation of the world's natural beauties all through the soul stirring power of music.

- D. Taylor

Pas de Huit (2023): The Teton area mason spider* was the inspiration for *Pas de Huit*. Mason spiders get their name from the way they intelligently build nests for their eggs out of a number of different harvested materials. To me, spiders have always seemed quite graceful and artistic, and that also informed the composition of this piece.

The first section of the piece especially is meant to sound industrious but with a jovial and playful spirit. *Pas de Huit* is a joke on the term *Pas de Deux*, which means 'step of two' and is a dance for two in a ballet. *Pas de Huit*, 'step of eight', is meant to hearken the mental image of a spider dancing ballet.

*Special thanks to AMK Researcher Sarah Kariko for sharing information about the Mason Spiders.

- M. Mendoza

About the Performers

After hearing Scheherazade at an early age, **Holly Mulcahy** fell in love with the violin and knew it would be her future. Since then, she has won multiple concertmaster positions in symphonic orchestras across the country while maintaining a robust solo career and a small non-profit organization.

Holly is currently serving as concertmaster of the Wichita Symphony Orchestra as well as Wichita Symphony's *Partner for Audience Engagement*; a position dedicated to building meaningful relationships with audiences by breaking down stereotypical barriers.

Holly began developing her leadership skills at the renowned Peabody Institute of the Johns Hopkins University with former Baltimore Symphony concertmaster Herbert Greenberg. In recent seasons she has enjoyed serving as concertmaster of the Chattanooga Symphony & Opera, the traveling concertmaster for Emmy Award winner George Daugherty's *Bugs Bunny* at the Symphony, and as guest concertmaster for the Columbus Symphony, Baltimore Chamber Orchestra, and Carmel Symphony.

As an in-demand performer, Holly balances her orchestral duties with numerous concerto performances across the country. Passionate about performing living American composers' works, Holly has been featured as soloist for concertos by Jennifer Higdon, Jim Stephenson, Philip Glass, and now a concerto by Hollywood film composer, George S. Clinton.

This new concerto by George S. Clinton, *The Rose of Sonora: a violin concerto in five scenes*, is inspired by true stories about the lives of legendary women in the Old West and takes the listener on an epic western adventure of love, loss, and revenge. Booked coast to coast, immediately after the world premiere, Mulcahy and Clinton have received rave reviews and a solid fan following who travel to each performance.

Believing in music as a healing and coping source, Holly founded Arts Capacity, a charitable 501(c)3 which focuses on bringing live chamber music, art, artists, and composers to prisons. Arts Capacity addresses many emotional and character-building issues people face as they prepare for release into society.

In addition to an active performing career, Holly is the author of *Neo Classical*, a monthly column on the future of classical music. On days off, Holly maintains a reputation for planning and hosting exquisite gourmet parties in her Chicago home.

Holly performs on a 1917 Giovanni Cavani violin, previously owned by the late renowned soloist Eugene Fodor, and a bespoke bow made by award-winning master bow maker, Douglas Raguse.

Barbara Ann Scowcroft - "There's a violin hanging in the garage of your Nana's house in Boise," was the quip my mother offered when I went home from elementary school in Connecticut and exclaimed, "Today's the day I get to choose an instrument to play!" I actually think that violin chose me; it was magical!

When my family moved to Chicago, I continued studying violin and played with the Chicago Youth Orchestra and my school orchestra.

As I decided to focus on a career in music, my studies took me to the Mozarteum in Austria, the North Carolina School of the Arts, and the University of Utah, where I graduated with a Bachelor of Arts in Violin Performance and a Master of Music in Conducting. I continue at the University of Utah today as an Adjunct Associate Professor where spring semester of 2023 I was able to be a full-time professor covering for my friend, who is professor of orchestras and conducting.

I am very grateful for my career as a violinist in the Utah Symphony and for my participation in the Grand Teton Music Festival Orchestra each summer.

I have enjoyed many wonderful occasions to perform and tour with the Pittsburgh Symphony, where I was part of the 2018 GRAMMY® Award- winning recording of Shostakovich's Fifth Symphony. I enjoyed serving as Music and Executive Director of the Nova Chamber Music Series, during which time we received the Governor's Award in the Arts. I have recently had the opportunity to play with ProMusica Chamber Orchestra in Columbus, Ohio and with the Chattanooga Symphony in Tennessee.

I cherish another part of my career in music as the Music Director and Conductor of the Utah Youth Orchestras, where 200 children impact my life for good every year. I am also grateful to serve as the resident Conductor for the American Festival for The Arts in Houston, Texas. I was given an opportunity to create the World Youth Orchestra for the 2002 Winter Olympics in Salt Lake City and to serve as Music Director and Conductor. I love guest conducting and coaching school and youth orchestras in and out of Utah.

Another wonderful opportunity this year was to conduct the Wichita symphony in six of their education concerts for elementary school students.

I am grateful to have received the Governor's Mansion Award in the Arts, the Everyday Hero Award by O.C. Tanner, The Salt Lake City Mayor's Award in the Arts, and the 30 Women of Vision Award by the Chamber of Commerce of Salt Lake City.

Violist **Kayla Williams** is an advocate for diversifying music through her own experiences as a Black woman.

Originally from Florida, Kayla began playing the violin at age four, then at age ten she discovered her true passion, the viola. As a winner of the 2018 Lynn Concerto Competition, she made her concerto debut performing Bartok's Viola Concerto. Williams has been the guest of music festivals across a range of music including the Grand Teton Music Festival, the Florida Folk Festival, and the 2022 Pittsburgh International Jazz Festival. Williams has both live and recorded performances with Grammy Award winner Jon Batiste. As a recitalist, Williams has performed in concert series around the country, including the Island Concert Association February Festival in St. Simons Island, GA. She will perform on the Hobart and William Smith Colleges Guest Artist Music Series in March 2023. Her pianist is Christopher McCarthy.

Williams earned a Bachelor of Music degree in Viola Performance from the Lynn Conservatory of Music in Boca Raton, Florida and a Master of Music degree in Viola Performance from the Juilliard School in New York City. She is also the recipient of the 2021-2023 Juilliard Career Advancement Fellowship.

Steven Laven, cellist, based in Boston, is a member of the Rhode Island Philharmonic, the Pro Arte Chamber Orchestra (principal) and plays regularly with the Boston Pops Esplanade Orchestra, the Boston Lyric Opera and the Chamber Orchestra of Boston.

He is on the faculty of the Rivers School Conservatory, has a large private studio of young cellists and is on the artistic faculty of the Boston Youth Symphony Orchestra, serving as the main cello coach/guru. Mr Laven is also an award winning composer whose music has been performed on the syndicated radio program, "From the Top" and by chamber groups and string orchestras of all levels across the country. In the summers he performs at the Grand Teton Music Festival in Jackson, Wyoming.

Juan de Gomar joined the Atlanta Symphony Orchestra (ASO) as contrabassoonist and bassoonist in 2001.

He continues to perform annually at the Grand Teton Music Festival, and in the past has performed at the Oregon Bach, Cascade, Peter Britt, Ernest Bloch, Oregon Coast, and Aspen music festivals.

Solo appearances have included Hell's Angels with the Oregon Symphony (recorded), the Dorff Contrabassoon Concerto with the Walla Walla Symphony, the Mozart Bassoon Concerto with the Vancouver Symphony (WA), and Der Alte Brumbär with the ASO for Symphony Street Concerts.

In the past, de Gomar has conducted contrabassoon master classes at the Curtis Institute of Music and the International Double Reed Society.

In addition to recording with both the Atlanta and Oregon symphony orchestras, he has also recorded with the Grand Teton and Oregon Bach music festivals, Third Angle New Music Ensemble, and the Bassoon Brothers, a bassoon quartet. Recording Labels include Telarc, Deutsche Grammophon, Delos, Koch, Crystal, Gagliano, Hennsler, and Equilibrium

Before coming to the Atlanta Symphony, de Gomar was the contrabassoonist and bassoonist with the Oregon Symphony for nearly 17 years. He attended Wayne State University and received his bachelor's degree from Temple University. His teachers include Bernard Garfield, Robert Williams, and Leonard Sharrow.

About the Composers

Anne Marie Guzzo is a Wyoming-based composer who draws on science and nature, playful absurdism, and interdisciplinary collaboration to create music that has been described as alternately moving and humorous. Guzzo has recently collaborated with vertical dancers, a geologist, a range-land ecologist, a painter, and a microbiologist, among others.

Guzzo—an internationally performed composer and professor at the University of Wyoming—is passionate about new music. She founded and directs the Wyoming Festival: New Music in the Mountains, a chamber music festival in Grand Teton National Park at the UW-National Park Service Research Station. Guzzo's interests include the cartoon music of Carl W. Stalling, classical improvisation, and silent movie music.

Anne was the 2015–2016 composer-in-residence for the Denver-based Colorado Chamber Orchestra, conducted by Thomas A. Blomster and was one of the featured artists in the 2015 documentary film, *The Ucross Experiment*, which detailed a two-year collaborative residency between artists and scientists at the Ucross Foundation Artists' Residency near Sheridan, Wyoming. Her music was recently conducted by Gerard Schwarz and performed by the University of Wyoming Collegiate Chorale and she was guest composer for the Choral Arts Institute in Los Angeles, conducted by Brandon Elliot, where her music was featured at their 2015 *Beyond This World* concert. Anne was a 2012 Fall Artists Resident at the Brush Creek Foundation for the Arts, and her music was heard in 2012 in Goiânia, Brazil at the Festival Internacional Música Clássica no Coração do Brasil as well as at the SESI Theatre's International Women's Day celebration. Guzzo was a 2010 composition fellow at the Cortona Sessions for New Music in Cortona, Italy. Her music has been recorded and played by the Colorado Chamber Orchestra, Allégresse trio, the Vine Orchestra, Negative Zed in BC, Canada, the Empyrean Ensemble in the San Francisco Bay Area, the Divan Consort in Los Angeles, Third Angle in Portland, Oregon, the Synchrony collective in Los Angeles, the Cheyenne Symphony Orchestra in Wyoming, and a number of other ensembles and performers.

Henrique Rabelo is a pianist, composer, and arranger originally from Rio de Janeiro, Brazil. Henrique currently lives in Laramie, Wyoming, and is finishing his master's degree in Piano Performance at the University of Wyoming. Henrique will start his doctoral program in Piano Performance at the University of Iowa in the Fall of 2023.

As a composer, Henrique's recently premiered works include his Sonata for Clarinet Solo, Collectives (for mixed ensemble) and Variations on a Theme by Ravel (for piano 4-hands), as a result of his collaborations with wonderful artists such as Theresa Bogard, Blake McGee, and The Playground Ensemble (Colorado), besides studying with the composer Anne Guzzo. His piece *The Lodgepole Pine* (for string quartet) is being premiered in the 2023 Wyoming Festival.

As a pianist, Henrique Rabelo has participated in various music festivals and competitions. He has been working intensely as a collaborative pianist in duos and ensembles, recitalist and instructor. He has been a soloist performing with the University of Wyoming Symphony Orchestra, the Orquestra Jovem de Guarulhos and the Orquestra Sinfônica da UniRio.

Shawna M. Wolf is a composer and oboist inspired by nature, the goodness in people, and collaboration. She graduated from Bowling Green State University, with an MM in composition and an MM in oboe performance.

Wolf has a special interest in cross-disciplinary collaboration. This interest was sparked by the Bee Aware Project in 2016 where she toured Hawaii as a composer and oboist, working with entomologist Dr. Michael Dillon, choreographer Rachel Shaw, and professor of Theatre and Dance Cecilia Aragon. Her role as intern and fellow at the Wyoming Festival in 2016, 2017, and 2018 fostered collaborations and work with many more non-music professionals including biologist Dr. Amy Krist (*Potamopyrgus* 2018), visual artist Jan Arabas (*Seeing in Another Spectrum* 2017), and videographer Ali Grossman (internship 2016-17).

Outside of collaboration, Wolf has composed numerous solo, chamber, electronic, and large ensemble works. Her pieces have been performed by members of the Florida Orchestra, the Grand Teton Music Festival, the National Symphony Orchestra, the San Francisco Opera Orchestra, the Wichita Symphony Orchestra, and the University of Wyoming Wind Symphony.

Del'Shawn Taylor is an award-winning musician, author, educator, and arts equity advocate. As a soloist, he has won awards from competitions such as American Prize and the Metropolitan International Music Festival, while making solo debuts on national and international stages. In January 2023, he premiered the role of George in Tim Hick's and Kendra Leonard's new short opera *Water Rising*. As composer, Del'Shawn has premiered new works within and outside of the U.S. premiered with numerous organizations and ensembles like the Julius Quartet, the Cincinnati Song Initiative, Really Spicy Opera, Babel, and White Snake Projects to name a few. In March 2023, he and librettist, Samiya Bashir premiered their new opera, *Cook Shack*, with one of America's leading opera festivals, Opera Theatre of Saint Louis. It is the first opera to celebrate the stories of Black female inventors. Recently, Del'Shawn was commissioned by Experiments in Opera to compose a new opera with librettist Joanie Brittingham that will premiere in 2024. Other commissions + projects in progress include: two new musicals in NYC, two new song cycles, and his first symphony. He is a board member of Art Song Colorado, Inside the Orchestra, and serves on the board DEI committees of the South Bend Symphony Orchestra and Thompson Street Opera Company.

Flutist, composer, and writer from Salinas, CA, **Monica Mendoza** enjoys combining many eclectic elements into her works. She currently studies flute with Dr. Nicole Riner and composition with Dr. Anne Guzzo at the University of Wyoming, where she is a graduate student in music performance. Her musical compositions are often inspired by stories, and she enjoys exploring fantastical worlds through abstract sound. Also an enthusiastic performer, Monica enjoys chamber music and writing for small ensembles. Recent works include *White Rabbit* (2023) for Flute, Viola, Cello, and Marimba, and *Pas de Huit* (2023) for Bassoon and String Quartet.