



June – August 2026

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Green Lake Festival of Music is committed to making performances accessible to everyone. We offer all concerts without charge; we rely on your donations. We're proud that since 2017 we have not charged admission. Instead, we are grateful for all donations. Thank you in advance for your generosity.

Suggested Donation: Please be as generous as you can. And if you can contribute more to "pay it forward" for somebody else, that'd be wonderful.

**Free-will donations encouraged. You determine the value.
Your generosity enables free concerts. Thank you!**

greenlakefestival.org

Green Lake Festival of Music, Inc. is a tax-deductible 501c3 non-profit corporation whose mission is to entertain, inspire, and educate through musical performances and activities of the highest quality. Comments and questions about the Festival and its programs are always welcome. Please contact Green Lake Festival of Music office at:

PO Box 569, Green Lake, WI 54941
920-748-9398, info@greenlakefestival.org or greenlakefestival.org

Green Lake Festival of Music, Inc. is a member of Chamber Music America, the Green Lake Area Chamber of Commerce, the Ripon Area Chamber of Commerce, Create Wisconsin, and the Wisconsin Presenters Network. Green Lake Festival of Music is supported in part by the Arts Midwest Touring Fund, a program of Arts Midwest, funded by the National Endowment for the Arts, with additional funding from the Wisconsin Arts Board, the Crane Group, and General Mills Foundations. Other funding comes from the Horicon Bank, Oshkosh Area Community Foundation, and private/corporate donations. Wisconsin Public Radio has provided promotional support.





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No Charge for Tickets – Donations Welcome!

*Donate what you can. Cash, check, or securely online.
Concerts are subject to change. For the most up-to-date
information, scan the QR code or visit **greenlakefestival.org**.
Questions? Call **920-748-9398**.*



Celebrating Our Past, Present, and Future

Welcome to another summer of music at Green Lake! As President of the Board, it is my great pleasure to extend a heartfelt welcome to each of you. This festival has always been a celebration of the season's beauty and the transformative power of music, and we are delighted to share it with you once again.

Summer invites us into moments of warmth, connection, and renewal.

There is something uniquely uplifting about hearing music carried on a summer breeze, surrounded by the natural splendor of this place. The melodies that rise from our stages, the rhythms that animate our gatherings, and the harmonies that linger long after each performance remind us of music's remarkable ability to inspire, comfort, and unite. It is a language that speaks to all of us, no matter where we come from or what paths we travel.

This festival has always been about more than performances—it is about community. It is about creating a space where neighbors, friends, and visitors can come together to share in joy, discovery, and celebration. Your presence is what gives this festival its heart. Whether you have been part of our story for decades or are joining us for the first time, you help shape the spirit that makes Green Lake such a special place for music.

This year also marks an important moment in our festival's journey. After years of extraordinary leadership, this will be the final season guided by our Artistic and Executive Director, Sam Handley. Sam has served this organization with vision, dedication, and grace—steering us through the unprecedented challenges of the pandemic and into a period of renewed growth and artistic vibrancy. His impact on this festival is profound, and we are deeply grateful for the passion and care he has poured into every season. We look forward to celebrating his contributions throughout the summer.

I would also like to extend my sincere appreciation to everyone who brings this festival to life. To our gifted musicians, thank you for sharing your artistry with us. To our volunteers, thank you for your tireless commitment and generosity. To our sponsors and partners, thank you for believing in the importance of music and community. And to you, our attendees, thank you for your enthusiasm, your support, and your enduring love for this festival.

As we embark on this special season, I invite you to immerse yourself fully in the music, to savor the moments of connection, and to create memories that will stay with you long after summer fades. Let the joy of this festival and the magic of music enrich your days and lift your spirits.

Welcome to the Green Lake Festival of Music. May this season be one you return to often.

With warmest regards, Lloyd Hughes, Festival President



A Season of Meaningful Connections

Welcome! Káàbò! Bienvenido! ยินดีต้อนรับ Witamy! 환영 Bienvenu! 欢迎 Papayo!

GLFM's 47th season, from Friday June 5 to Thursday August 6, *Connections* will present dozens of concerts showcasing world-renowned artists right here in our own community—some even from right here! That's sixty-three days from open to close. Numerologists will tell you 6 is a number evoking

home and family, with 3 resonating with creativity, harmony, and communication. I'd love to tell you that it was intentional, but the logistics of GLFM aren't so simple. Regardless, GLFM's mission lends itself to magic!

Connections is absolutely GLFM's musical celebration of the collaborations we've enjoyed harmoniously for decades. Soloists and ensembles we've enjoyed previously at GLFM will join new performers meaningfully connected to GLFM.

Juliani Ensemble, whom we first heard at GLFM in 2023, will open our season at First Congregational Church in Ripon. Next will be **V3NTO Brass Trio** June 8. **Chamber Music Institute Program Director Beth Oakes** has curated an amazing CMI faculty and gathered participants from around the world to join us for two weeks in June. During that time, **Kronos Quartet** will perform June 16 and spend the next day coaching the participants of CMI.

Avanti Piano Trio will perform engagement concerts throughout the area June 24. The next week, we'll hear our **Children's Chorus** led by Magdalena Delgado of Uniting Voices of Chicago, with the final performance on July 2. July 9 **Gaudete Brass Quintet** will resound all around Green Lake from Deacon Mills Park and they'll offer two engagement concerts on July 10. **Pianist Jonathan Mamora** will appear in both recital and masterclass July 13 and 14, a residency that emerges from our relationship with Hilton Head International Piano Competition.

July 17 will take us to Lawrence Memorial Chapel in Appleton for a recital by soprano **Amanda Majeski**, mezzo-soprano **Daveda Karanas**, and pianist **Alan Darling**. The **Choral Institute** and **Composer Residency** will combine to celebrate the music of previous composers-in-residency **Morten Lauridsen**, **Elaine Hagenberg**, and **Shawn Kirchner** in a performance focused on light and "America the Beautiful" conducted by **John Hughes**. Our season will finish August 6 with our annual **FUNdraising Gala**, with a buffet of delightful food and music presented at Knuth's Blossom & Hops.

We love you and we're glad you're here. Welcome back!



Sam Handley, Festival Director



A Welcome from our Incoming Director

I'm honored to be joining the Green Lake Festival of Music as its next Executive and Artistic Director, and grateful to Sam Handley, the staff, and Board for the warm welcome.

This is a festival I've known from the inside as a performer, and it's exactly the kind of place I'm drawn to. There's a real sense of artistic purpose here, matched by an authentic connection to the community. I remember feeling genuinely taken care of as an artist, and just as struck by audiences who listened with curiosity and openness. That combination is something special.

As I step into this role, my first priority is simple: to listen. I'm looking forward to getting to know the people who make this festival what it is—the board, volunteers, supporters, and audience members—and to understanding what matters most to you, so that we can carry those qualities forward with care.

Sam and his team have put together a terrific summer, and I'm excited to experience it alongside you and to start some conversations that will shape what comes next.



Russell Rolen, Incoming Festival Director

Distinguished Friends of the Festival

In 1990 we established the Distinguished Friend of the Festival honor to recognize individuals who have given outstanding service to the festival through the donation of their time, expertise, in-kind, or financial contributions.

The following individuals have received this honor:

1990 – Dr. Burton Kilbourne &
Lucile Morton-Grams

1991 – Virginia Kraut

1992 – George Miller

1993 – Nancy Vandervelde

1994 – Elizabeth Blodgett

1995 – Roberta Boismenu

1996 – Sylvia Richards

1997 – Shirley Sather

1998 – Douglas Morris

1999 – Sir David Willcocks

2000 – John Roesch

2001 – Robert House

2002 – Jonathan Willcocks

2003 – Kirin Nielsen

2004 – Constance Koehne

2005 – Robert W. Dott

2006 – Maria Dietrich

2007 – Thatcher Peterson

2008 – Jim & Nancy Hynes

2009 – Gladys Veidemanis

2010 – Todd & Betty Berens

2011 – Jeannette & Jim Kreston

2012 – Julie Ann Lickteig & Tom Gnewuch

2013 – Anthea Kreston & Jason Duckles

2014 – John & Jane Chapman

2015 – Jan White-Moon

2016 – Mary Lehwald Lofgren

2017 – Thomas E. Caestecker

2018 – Betsey & Larry Miller

2019 – David Woods

2020 – Laura Deming & Jack Stubbs

2021 – Maria & Kurt Dietrich

2022 – Randy & Teleane Zieth

2023 – Riley Icenogle

2024 – Scott Booras & Jodie Miller

2025 – Rachael Avery

2026 – Norm Loomer

2026: Norm Loomer



By Laura Deming with input from Maria Dietrich

The first thing I learned about Norm Loomer was from Maria Dietrich, who knows Norm from Ripon College, Green Lake Festival of Music, and First Congregational Church of Ripon. “Norm Loomer is a prince!” she told me, and I quickly learned the truth of Maria’s statement.

During my five-year tenure as Director of the Green Lake Festival of Music, I experienced Norm as a humble, magnanimous, creative, and fun person. Norm agreed to become the festival treasurer at a point when the financial record-keeping desperately needed upgrading. He had the patience of a saint and the kindest manner. He was collaborative and always

ready to help, committed to the excellence the GLFM is known for. I can’t overstate how helpful Norm was at making things more transparent and accessible.

Norm is Professor Emeritus in Mathematics and Computer Science of Ripon College, where he taught from 1972-2007, except for five years in the 1980s spent teaching at Albion College in Michigan. He and his spouse, Sue, were long-time members of the Green Lake Festival of Music Chorus and regularly active in the Wisconsin Gospellers, traveling internationally with both groups.

Norm and Sue have two grown sons and three grandchildren and travel cross-country to spend time with them. For years, they were active members of First Congregational Church in Ripon (and faithful singers in the church choir!) and now live at Cedar Community in West Bend, WI, where they continue with similar activities.

Norm deserves credit for a profound change Green Lake Festival of Music made in 2017. While listening to Minnesota Public Radio, Norm learned of the innovative Lakes Area Music Festival in Brainerd, MN, and became intrigued by their policy of not charging for tickets but instead asking for donations.

Scott Lykens, Lakes Area Music Festival founder, very kindly talked by phone to Norm and me about their philosophy of making concerts free to the public, and that inspired Norm and Sue to visit Brainerd that summer and experience the festival in its early years. Norm then introduced this idea to the Green Lake Festival of Music board, and they agreed to try it. Almost a decade later, free access to fine music has become an important part of the Green Lake Festival of Music’s identity, which in turn has helped grant-writing and philanthropic giving in general.

Norm and Sue contributed generously to the successful capital campaign to increase the endowment. After many years as treasurer, Norm is now an honorary board member and continues to contribute his talents and support. We bow to the prince in appreciation of his service to Green Lake Festival of Music!

Thomas E. Caestecker Free Family Concerts

As part of his extensive legacy, Thomas E. Caestecker endowed for three annual concerts of outstanding music to be presented for free to encourage the next generation of music lovers.



V3NTO Brass Trio

Monday, June 8 | 10:00 a.m.
Caestecker Public Library,
Green Lake

See page 11 for details.



Avanti Piano Trio

Wednesday, June 24 | 1:00 p.m.
First Congregational Church
of Ripon, Ripon

See page 41 for details.



Gaudete Brass Quintet

Thursday, July 9 | 7:30 p.m. | Deacon Mills Park, Green Lake

See page 51 for details.

Please Support our 2026 Business Sponsors!

The Festival is proud to partner with these local businesses. We thank them for their generous sponsorship of our 47th season.

Alliance Laundry

Birch Creek Music Performance Center

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The Collection

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Harp Gallery

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Mr. and Mrs. P's

North Star Asset Management

Oshkosh Symphony Orchestra

Peninsula Players Theatre

Ripon College

Special Properties

State Farm (Caren Reich)

Thrasher Opera House

Visioncare Associates

Wisconsin Arts Board

Juliani Ensemble

FRIDAY, JUNE 5

7:00 p.m. Pre-Concert Talk

7:30 p.m. Concert

First Congregational Church of Ripon



Photos by Grittani Creative.

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Lynn Grout Paul

In memory of Jerry Grout

Julian Graef – violin and viola

Anita Graef – cello

Nathan Canfield – piano

Piano Trio No. 1 in B-flat major, K. 254 **Wolfgang Amadeus Mozart**

(Divertimento) (1776) (1756–1791)

Allegro assai

Adagio

Rondo: Tempo di menuetto

Piano Trio, Op. 150 (1938) **Amy Beach**

Allegro (1867–1944)

Lento espressivo

Allegro con brio

INTERMISSION

Roots II (1977) **David Baker**

Incantation (1931–2016)

Dance in Congo Square

Sorrow Song

Boogie Woogie

Jubilee

Café Music (1986) **Paul Schoenfield**

Allegro (1947–2024)

Rubato: Andante moderato

Meet the Artists

The **Juliani Ensemble** is an international touring collective of chamber musicians based in Chicago. Founded in 1999, the organization served as a performing partner with the Chicago Cultural Center for nearly twenty years. Recent highlights include performances for “Concerts from the Library of Congress,” residencies at the University of Missouri, Washington and Lee University, features on 98.7 WFMT, and national and international engagements.

At the core of the Juliani Ensemble is a trio of family members that performs repertoire for flute, violin, and cello in addition to expanded configurations. The ensemble’s roster of internationally renowned musicians means their programming allows for flexible programming of chamber music repertoire—everything from piano trios, string quartets, wind, and string ensembles and beyond.

From concerts throughout Chicago’s public schools to performances in rural locales, The Juliani Ensemble’s musicians are committed to reaching audiences outside of the concert hall. The performers approach their work with a belief in meeting people where they are, creating not just concerts but environments of artistic learning and discovery where audiences are invited to ask questions, engage directly with the musicians, and experience chamber music as an interactive and personal art form.

The ensemble currently presents Saturday Salons, a chamber-music salon series in Chicago that pairs their musical performances with art lectures, connecting classical music to global art history and cultural traditions. In 2021, the group established Tallgrass Music Festival, a summer music festival presenting concerts by an international roster of artists in the tri-state area of Iowa, Wisconsin, and Illinois at a renovated dairy farm that now functions as a concert hall and arts campus. The ensemble’s members also teach and perform through a music education program on Chicago’s South Side, providing scholarship-funded lessons and instruments to students in need.

The Juliani Ensemble continues to tour nationally and internationally, performing chamber music that spans diverse traditions while fostering access and connection across communities of all backgrounds.

For more information, visit julianiensemble.org.



Julian Graef | violin and viola

Violinist and violist Julian Graef has earned acclaim as an artist of remarkable versatility. He has been featured in *Strings Magazine*, on the “Concerts from the Library of Congress” series, and in many of the world’s foremost concert halls. In addition to an active touring schedule as a soloist, recitalist and chamber musician, Mr. Graef also serves as the co-director of the Julianni Ensemble, and as the founding executive director of Tallgrass Chamber Music Festival. With the Julianni Ensemble, Mr. Graef has given performances and masterclasses at universities and conservatories throughout North America, while also directing the ensemble’s resident series, Saturday Salons at Primitive Gallery in Chicago. Mr. Graef obtained both his bachelor’s and master’s degrees from the Eastman School of Music. He performs on a 1949 Natale Carletti viola and an unnamed 1810 Stradivarius model violin.



Anita Graef | cello

American cellist Anita Graef has garnered acclaim as a musician of “superb artistry” (*Pasadena Now*) who performs with “high energy and polish” (WQXR). She has appeared extensively throughout North America and Europe in concerto, recital, and chamber music engagements, establishing a remarkable artistic voice defined by her charismatic stage presence, versatility, and infectious joy. Her notable performances include Carnegie Hall’s Weill Recital Hall, Chicago’s Dame Myra Hess Memorial Concert series, and Concerts from the Library of Congress, with features in *Strings Magazine* and appearances on WQXR, WFMT, NPR, and more. Recent seasons have seen concerto debuts from Ms. Graef with the Louisville Orchestra, the Arkansas Philharmonic, the Riverside Symphony, the Miami Valley Symphony, and many others. Upcoming recital and chamber music appearances include engagements throughout North America and abroad. Ms. Graef performs on a modern Italian cello by Ferdinando Gariboldi, dated 1923.



Nathan Canfield | piano

Nathan Canfield serves as a staff pianist at Northwestern University’s Bienen School of Music. An eager collaborator, he cherishes frequently performing with musicians from his native Illinois and beyond, including members of the Chicago Symphony Orchestra, Lyric Opera of Chicago, and Ravinia’s Steans Music Institute. He has also worked alongside musicians of the Chamber Music Society of Lincoln Center, as well as members of other major orchestras and ensembles throughout the United States as a rehearsal and recital pianist. Beyond performing, Canfield is also a passionate arranger and transcriber for his instrument. His latest projects include arrangements of Sergei Rachmaninov’s lesser-known works, as well as a program of “Golden Age” piano, duo transcriptions performed in 2025. Canfield is an alumnus of Northwestern University, completing a Master of Music degree under the guidance of James Giles.

V3NTO Brass Trio

MONDAY, JUNE 8

10:00 a.m. Caestecker Public Library, Green Lake

12:00 p.m. Ripon American Legion

3:00 p.m. Evergreen Retirement Community, Oshkosh



Catie Hickey – trombone
Anna Jacobson – French horn
Jessica Jensen – trumpet

Program: Selections from:

- Fanfare for the Common Man** (1942) **Aaron Copland**
 (1900–1990)
 arr. Jessica Jensen
- Duncan Trio** (2008)..... **David Sampson**
I. Reflection (b. 1951)
II. Solemn Hymn
III. Crooked Dance
- Three Fantasies for Brass Trio, Op. 70** (1969) **Alan Hovhaness**
 (1911–2000)
- Blurry Line** (2019) **Alex Temple**
 (b. 1983)
- to add to the space we breathe** (2018) **Jerry Hui**
 (b. 1981)
- If I Had a Hammer** (1949)..... **Pete Seeger / Lee Hays**
 Pete Seeger (1919–2014)
 Lee Hays (1914–1981)
 arr. Anna Jacobson
- This Land Is Your Land** (1940)..... **Woody Guthrie**
 (1912–1967)
 arr. Jessica Jensen
- Down by the Riverside** (—) **Traditional**
- America the Beautiful** (1895)..... **Samuel A. Ward / Katharine Lee Bates**
 Samuel A. Ward (1848–1903)
 Katharine Lee Bates (1859–1929)
 arr. Anna Jacobson

Meet the Artists

Since its establishment in 2010, the Chicago-based brass trio **V3NTO** has made it their mission to expand the boundaries of a relatively small repertoire. They bring brass-trio music to life through the performance of obscure works, the commissioning and arranging of new ones, and through educational outreach. V3NTO received the Grand Prize in the 2012 Chicago Brass Festival Ensemble Competition and finished as a quarterfinalist in the 2013 Fischhoff National Chamber Music Competition. In 2015, they released their debut album, *S.O.S.*



Catie Hickey | trombone

Illinois native Catie Hickey leads a multi-faceted career as a trombonist, educator, and arts advocate. Active as a jazz musician, soloist, chamber music artist, and orchestral player, her work has taken her to cities throughout Europe, Africa, and the Americas. Before returning to Chicago, Ms. Hickey was a touring member of the Foothills Brass Quintet. She has performed with the symphonies of St. Louis, Calgary, Rochester and Sinaloa, Mexico. Locally, Catie is a frequent guest with groups ranging from Girl Group Chicago to the Mercury Theater.

Committed to expanding the role of the 21st-century musician, Catie's work often takes her beyond the stage and into the broader community. At home in Chicago, she is Instructor of Low Brass for Loyola University, Brass Faculty for the Francis Parker School, and a busy studio instructor in the western suburbs. Each summer, Catie serves on the faculty of the Eastman Summer Trombone Institute. An alumna of the Youth Orchestra of the Americas, she is the Cofounder of the Taller de Trombones in Panama, Panama. Catie also enjoys associations with the Trombonanza Festival in Santa Fe, Argentina, and the Urubras Festival in Montevideo, Uruguay. Catie previously taught trombone and jazz studies at Southern Illinois University-Carbondale.

Ms. Hickey is a graduate of the Eastman School of Music and Rice University with degrees in both classical performance and jazz studies, and a certificate in Arts Leadership. When not performing or teaching with her overgrown paperclip, Catie is working on her Spanish and faithfully rooting for the Chicago Cubs.



Jessica Jensen | trumpet

Jessica Jensen began playing trumpet at the age of ten in her hometown of Hortonville, WI. She went on to earn her bachelor's degree from nearby Lawrence University in Appleton and later completed her Master's and Doctorate in Trumpet Performance from UW-Madison. While at Madison, she was a member of UW's faculty-ensemble-in-residence, the Wisconsin Brass Quintet. Currently, Jessica instructs a private studio of area music students and is a member of V3NTO, an award-winning, Chicago-based brass trio in addition to other various regional ensembles. Outside her musical activities, she enjoys spending time with her husband, their enthusiastic golden retriever, and pet rats.



Anna Jacobson | French horn

Hornist Anna Jacobson has performed throughout Chicago and the Midwest in a wide variety of orchestras and other ensembles. She holds a Bachelor of Music degree from Lawrence University, where she studied with James DeCorsey, and a Master of Music degree from DePaul University, where she studied with Jon Boen and Oto Carrillo. Anna was a member of the Lucerne Festival Academy Orchestra in Lucerne, Switzerland, where she performed under the baton of Pierre Boulez. She has also performed with the Chicago Symphony, the Civic Orchestra of Chicago, the Quad City Symphony, Illinois Symphony, Oistrakh Symphony, and numerous other ensembles around the Chicago area.

In addition to her orchestral career, Anna is an active chamber and solo musician, and performs with several bands. She is a member of the Alloy Horn Quartet and the award-winning band Jonas Fiddle and the Majority, and was the winner of the College Winds Division for the 2009 Luminarts Solo Competition. A dedicated educator, Anna teaches private horn and violin lessons to young students in Chicago and Oak Park and is on faculty at the Old Town School of Folk Music.



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Photo by Ric Damm

Chamber Music Institute

Green Lake Festival Chamber Music Institute in central Wisconsin is an extraordinary opportunity for aspiring artists and performers to make music together with greater expression, sensitivity, command, generosity and more. CMI's students learn by instruction, by example, by collaborating and by doing.

Program Director Elizabeth Oakes brings with her decades of experience as a string quartet and chamber-music performer, an arts entrepreneur, and a highly sought-after chamber-music coach and presenter. She combines forces with a faculty of internationally acclaimed chamber musicians who are known for their world-class musicianship, dynamic artistry, and a true caring for each student of this outstanding program.

The faculty and staff emphasize a supportive, nurturing environment in which to learn chamber-music skills that are also life skills: communication, listening, sharing opinions, flexibility, and taking musical risks. There is also an exploration of repertoire ranging from canonic works to contemporary music to composers whose deserved recognition has long been overdue. During the Chamber Music Institute, participants have the opportunity to investigate an array of topics such as creating sustainable chamber music career paths, fostering equity in artistic practice, composing, identifying successful approaches to interdisciplinary work and much more.

Each participant lives in a single air-conditioned dorm room and has chamber music and career-coaching artist classes with faculty as well as opportunities for multiple chamber-music performances and individual lessons. Participants also have the opportunity to read chamber music with each other and CMI faculty, enjoy the beautiful Ripon/Green Lake area, and have fun!

Chamber Music Institute **First Faculty Concert**

WEDNESDAY, JUNE 10

7:00 p.m. Pre-Concert Talk

7:30 p.m. Concert

**Demmer Recital Hall
Rodman Center for the Arts, Ripon College**



Chamber Music Institute Director Elizabeth Oakes – viola

Salley Koo – violin

Michael Mermagen – cello

Chauncey Patterson – viola

Serenata No. 1 in C major (c. 1770s) **Giacomo Zucchi**

I. Adagio

(18th century)

II. Allegretto Polacca

*Salley Koo, violin; Chauncey Patterson, viola; Elizabeth Oakes, viola;
Michael Mermagen, cello*

Serenade in D Major, Op. 8 (1796–1797) **Ludwig van Beethoven**

I. Marcia

(1770–1827)

II. Menuetto

III. Adagio

IV. Allegretto all polacca

V. Tema con variazioni

Salley Koo, violin; Chauncey Patterson, viola; Michael Mermagen, cello

Serenade for String Trio, Op. 10 (1902) **Ernö Dohnányi**

I. Marcia: Allegro

(1877–1960)

II. Romanza: Adagio non troppo, quasi andante

III. Scherzo: Vivace

IV. Tema con variazioni: Andante con moto

V. Rondo (Finale): Allegro vivace

Salley Koo, violin; Chauncey Patterson, viola; Michael Mermagen, cello

Meet the faculty, see page 30.

David Woods Family Concert

SUNDAY, JUNE 14

6:00 p.m. Heavy hors d'oeuvres & Cash Bar

7:00 p.m. Pre-Concert Talk

7:30 p.m. Concert

**Demmer Recital Hall
Rodman Center for the Arts, Ripon College**



Celebrating the Legacy of David Woods

The David Woods Family Concert is held in memory of the late David Woods, former Green Lake Festival of Music President of the Board of Directors, who loved to see families gather to enjoy the music of the Chamber Music program participants. This informal concert provides a chance for the Chamber Music Institute participants to perform impromptu pieces as well their assigned repertoire.



**THE SHORTEST
DISTANCE BETWEEN
TWO PEOPLE IS A
SMILE**



HyVee
1188 W Fond Du Lac St
Ripon, WI 54971
920-748-5498

Kronos Quartet

TUESDAY, JUNE 16

7:00 p.m. Pre-Concert Talk

7:30 p.m. Concert

**Demmer Recital Hall
Rodman Center for the Arts, Ripon College**



SPONSORED BY

Sylvia Richards

In memory of Dr. William Richards

David Harrington – violin
Gabriela Díaz – violin
Ayane Kozasa – viola
Paul Wiancko – cello

Little Black Book (2015) ** **Jlin** (b. 1987)
 arr. Jacob Garchik

Strange Fruit (1939) + **Abel Meeropol** (1903–1986)
 arr. Jacob Garchik

Ohio (1970) + **Neil Young** (b. 1945)
 arr. Paul Wiancko

The Sad Park – Part 4 (2006) * **Michael Gordon** (b. 1956)
And all the persons that were in the airplane died.

Excerpt from *Peace Be Till* (2020) * **Zachary James Watkins** (b. 1984)
featuring the recorded voice of Dr. Clarence B. Jones and video by Evan Neff

Juba (2010) **Trevor Weston** (b. 1967)

Next Week's Trees (2019) **Viet Cuong** (b. 1990)

INTERMISSION

The Journey of the Horizontal People (2022) ** **Raven Chacon** (b. 1977)

Ya Taali'een 'ala el-Jabal (—) + **Traditional**
 arr. Jonathan Berger

Through the Paper Gate (2020) * **Dai Wei** (b. 1989)
Recipe for Forgetting
Fortune Cookie Factory

For All We Know (1934) + **J. Fred Coots** (1897–1985)
 arr. Jacob Garchik

Triple Quartet (1998) * **Steve Reich** (b. 1936)
In three movements (played without pause)

* Written for Kronos, ** Written for Kronos Fifty for the Future, + Arranged for Kronos



Photo by Lenny Gonzalez

Meet the Artists

Since 1973, San Francisco's **Kronos Quartet** — David Harrington (violin), Gabriela Díaz (violin), Ayane Kozasa (viola), and Paul Wiancko (cello) — has challenged and reimagined what a string quartet can be. Founded at a time when the form was largely centered on long-established Western European traditions, Kronos has been at the forefront of revolutionizing the string quartet into a living art form. Today, with new voices and renewed vision, Kronos continues to forge the sound of the people and issues of our time.

Kronos stands among the most celebrated and influential ensembles. The group has performed thousands of concerts across six continents, released more than 70 boundary-pushing recordings, and collaborated with a remarkable range of composers and artists. Kronos has commissioned over 1,100 works and arrangements for string quartet — including the recently completed *Fifty for the Future*, a free online library of 50 new works from leading living composers that serves as a vivid expression of Kronos' belief in open access and the continual reinvention of the string quartet repertoire.

Kronos' contributions have been recognized with more than 40 awards, including three Grammy Awards, the Polar Music Prize, the Avery Fisher Prize, and the Edison Klassiek Oeuvre Prize. In 2024, the Library of Congress acquired the Kronos Quartet/Kronos

Performing Arts Association Archive, a comprehensive collection spanning five decades. Now housed permanently in the Library's Music Division, the archive stands as a vital testament to Kronos' impact on contemporary music and cultural history. That same year, their 1992 album *Pieces of Africa* was named one of twenty-five recordings to be inducted into the National Recording Registry, recognizing its enduring cultural and historical significance.

Kronos' adventurous approach traces back to its origins. David Harrington formed the group after hearing George Crumb's *Black Angels*, a groundbreaking work inspired by the Vietnam War and featuring bowed water glasses, spoken-word passages, and electronic effects. That singular moment ignited a lifelong mission: to expand the language of the string quartet and confront the world's complexities through music.

From the outset, Kronos began building a bold and eclectic repertoire — performing and recording works by 20th-century masters like Sofia Gubaidulina, Astor Piazzolla, Alfred Schnittke, and Henryk Górecki; contemporary voices such as Sahba Aminikia, Nicole Lizée, Vladimir Martynov, and Aleksandra Vrebalov; jazz legends including Charles Mingus, Thelonious Monk, Maria Schneider, and Sun Ra; rock icons like Jimi Hendrix, Sigur Rós, Pete Townshend, and Café Tacuba; and genre-defying artists such as Laurie Anderson, Trevor Paglen, and Tanya Tagaq.

At the heart of Kronos' artistic identity is a spirit of fearless collaboration, reflected in long-running creative relationships with many of the world's foremost composers. Among its most prolific partnerships is that with Terry Riley, whose works for Kronos include *Sunrise of the Planetary Dream Collector* (1980), *Salome Dances for Peace* (1985–86), and *Sun Rings* (2002). In 2025, the ensemble traveled to Japan to celebrate Riley's 90th birthday and perform with him in concert. Another decades-long collaborator is Aleksandra Vrebalov, who has written more than 20 pieces for the ensemble, including *Pannonia Boundless* (1998), *...hold me, neighbor, in this storm...* (2007), and *Beyond Zero* (2014), a multimedia meditation on World War I created with filmmaker Bill Morrison.

Kronos has also collaborated extensively with Philip Glass — recording an album of his string quartets in 1995 and premiering String Quartet No. 6 (2013) and No. 7 (2014); with Franghiz Ali-Zadeh; and with Steve Reich, whose works *Different Trains* (1989), *Triple Quartet* (2001), and *WTC 9/11* (2011) were written for and recorded by the ensemble.

Kronos' most ambitious commissioning initiative to date, *Fifty for the Future*, stands as a cornerstone of the ensemble's legacy. Developed by the Kronos Performing Arts Association, the project commissioned 50 new works for string quartet by composers from around the world. Designed to train students and emerging professionals in 21st-century techniques, all materials are available free of charge online. Although the library is now complete, its global impact continues to grow, with tens of thousands of downloads in more than 100 countries.

Few ensembles have forged a more global or genre-defying path. Key collaborators include Wu Man, Zakir Hussain, Alim Qasimov, Asha Bhosle, Mahsa Vahdat, Taraf de Haïdouks, and Trio Da Kali. Their work also spans collaborations with Patti Smith, The National, Nine Inch Nails, Laurie Anderson, and Tanya Tagaq. Kronos has performed with cultural icons such as Paul McCartney, David Bowie, Allen Ginsberg, and Rokia Traoré, and has appeared on *Sesame Street*.

The Kronos discography on Nonesuch Records is extensive and acclaimed, with three Grammy Award-winning albums: *Sun Rings* by Terry Riley (2019), *Landfall* with Laurie Anderson (2018), and Alban Berg's *Lyric Suite* (2003). Other notable recordings include *Nuevo* (2002), *Pieces of Africa* (1992), and recent releases such as *Songs and Symphoniques: The Music of Moondog* (2023), *Mỹ Lai* (2022), and *Long Time Passing* (2020).

With roots in the Vietnam War era, Kronos has spent five decades centering its work on the defining issues of our time. Their repertoire engages themes such as war, environmental crisis, social justice, and spirituality through commissions and collaborations with a wide range of composers and artists.

Kronos tours extensively each year, appearing in major venues worldwide, including Carnegie Hall, the Barbican in London, the Philharmonie de Paris, the Sydney Opera House, and Suntory Hall in Tokyo.

The ensemble's work has also featured prominently in film, including *A Thousand Thoughts* (2018), as well as soundtracks for *Users* (2021) and *Zappa* (2020). Kronos has contributed to Academy Award-nominated documentaries and recorded full film scores for major motion pictures, including *The Fountain* (2006) and *Requiem for a Dream* (2000).

Committed to education, Kronos regularly leads workshops, master classes, and residencies with institutions around the world, mentoring emerging performers and composers.

Based in San Francisco, the Kronos Performing Arts Association manages all aspects of the ensemble's work, including commissions, tours, recordings, education programs, and the annual Kronos Festival.

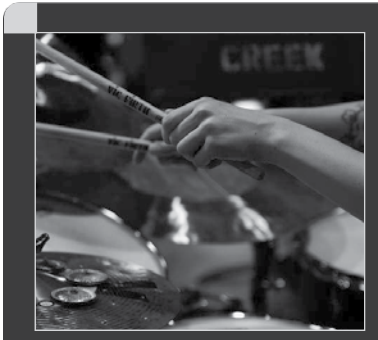


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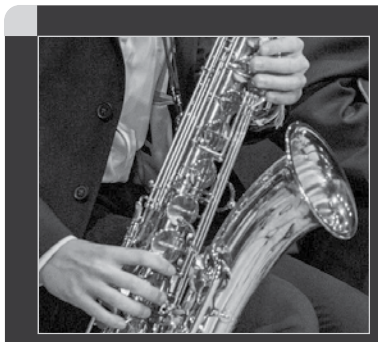
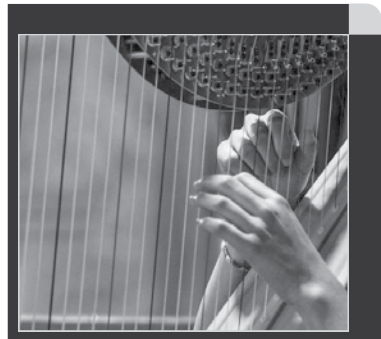


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Chamber Music Institute **Second Faculty Concert**

WEDNESDAY, JUNE 17

7:00 p.m. Pre-Concert Talk

7:30 p.m. Concert

**Demmer Recital Hall
Rodman Center for the Arts, Ripon College**



Chamber Music Institute Director Elizabeth Oakes – viola

Associate Director Salley Koo – violin

Lee Taylor – violin

Jesse Holstein – viola

Gregory Sauer – cello

Three American Folk Hymns (1997) **Kenji Bunch**
(b. 1973)

Salley Koo, violin; Lee Taylor, violin

Two Pieces for Viola and Cello (1918) **Rebecca Clarke**
(1886–1979)

Lullaby

Grotesque

Jesse Holstein, viola; Gregory Sauer, cello

Kreutzer (2009) **Melia Watras**
(b. 1969)

Adagio

Danza

Lento

Allegro agitato

Salley Koo, violin; Jesse Holstein, viola; Gregory Sauer, cello

String Quintet No. 4 in G Minor, K. 516 (1787) **Wolfgang Amadeus Mozart**
(1756–1791)

Allegro

Menuetto: Allegretto

Adagio ma non troppo

Adagio – Allegro

*Salley Koo, violin; Lee Taylor, violin; Jesse Holstein, viola
Elizabeth Oakes, viola; Gregory Sauer, cello*

Meet the faculty, see page 30.

Chamber Music Institute Participants Grand Finale Concert

FRIDAY, JUNE 19

4:00 p.m. Concert

**Demmer Recital Hall
Rodman Center for the Arts, Ripon College**



Meet the Faculty



Elizabeth Oakes | Program Director, viola

Elizabeth Oakes, violist, is an active chamber musician, chamber-music coach, and performer. A dedicated teacher, Ms. Oakes currently runs the Chamber Music Residency Program at the University of Iowa and serves as the director of the University of Iowa String Quartet Residency Program (UISQRP). For twenty-two years, Ms. Oakes was the violist of the Maia Quartet and as a member of the Quartet, she performed throughout the United States, Asia, Canada, and Europe and concertized in major venues including Alice Tully Hall, Merkin Hall, the 92nd Street Y, and Washington D.C.'s Kennedy Center. Ms. Oakes has taught at numerous summer music festivals including the Interlochen Advanced String Quartet Program, the Great Wall International Music Academy in Beijing, China, and the Rocky Mountain Summer Conservatory in Steamboat Springs, Colorado.

Ms. Oakes's programming and interdisciplinary interests have led her to coordinate and program many large-scale projects. In 1997, Ms. Oakes co-founded and subsequently served for nine years as a co-artistic director of the Foothills Music Festival in Winston-Salem, North Carolina. In her current role as the director of UISQRP, Ms. Oakes has created multi-dimensional artist-residencies with artists from across the U.S. and abroad, including the Brentano Quartet, JACK Quartet, the Attacca Quartet, the Parker Quartet, Caroline Shaw, the Elias Quartet, Anne-Marie McDermott, the Dalí Quartet, Soyeon Kate Lee, the Daedalus Quartet, Anthony McGill, the Ariel Quartet, the Jupiter Quartet, the Jasper Quartet, the Pacifica Quartet, the Miró Quartet, and the Castalian Quartet. She has been the recipient of numerous grants from major organizations, such as Chamber Music America, the Iowa Arts Council, Humanities Iowa, the University of Iowa's Ida Cordelia Beam Distinguished Professorship Program, and the John and Anna Hanes Foundation.

Ms. Oakes has received repeated recognition for her work at the University of Iowa. In 2016, she was awarded the Dean's Distinguished Lecturer Award in the College of Liberal Arts and Sciences and in 2022-23, she received the President & Provost Award for Teaching Excellence. Most recently, she was awarded the Distinguished Professor of Instruction upon her promotion to full professor.



Salley Koo | Associate Director, violin

A violinist of great range and energy, Salley Koo has performed internationally as a solo, chamber, and orchestral musician. Her recent calendar includes engagements as soloist, recitalist, chamber musician, orchestral guest, and faculty in California, Iowa, Minnesota, New Hampshire, North Carolina, Pennsylvania, and Wisconsin. Salley has appeared in concert at the Musikverein in

Vienna, Carnegie Hall, Town Hall, Central Park, Music from Salem, the Kimmel Center in Philadelphia, the National Cathedral and National Gallery in Washington, D.C., Columbia Museum of Art, the Harris Theater in Chicago, the Nasher Series in Dallas, the Peoples' Symphony Concerts, and the Ojai, Tanglewood, Ravinia, Skaneateles, and Caramoor festivals. She has toured alongside artists ranging from Bela Fleck to Dawn Upshaw to Gil Shaham. She soloed with the Lebanese Philharmonic Orchestra and recently returned a third time to Lebanon as artist in residence with the IMAGINE Workshop and Concert Series at the Lebanese American University in Beirut. She is regularly invited as a guest artist with groups such as the Minnesota Orchestra, Orchestra of St. Luke's, East Coast Chamber Orchestra, Saint Paul Chamber Orchestra, the International Contemporary Ensemble, and the Knights.

Dr. Koo's engagement with the chamber music community, in particular, has yielded collaborations with world-renowned musicians including Peter Frankl, Yo-Yo Ma, and Simone Dinnerstein, as well as with members of the Orpheus Chamber Orchestra, Peabody Trio, Emerson, Takács, Jupiter, and Aizuri string quartets. Her expansive musical interests range from early music to contemporary compositions. In the former vein, she has performed in period groups and recorded for Centaur; in the latter, she has worked closely with composers like Caroline Mallonee, Paul Wiancko, Julia Wolf, Mario Davidovsky, Steven Mackey, Osvaldo Golijov, and members of the So Percussion Quartet. Salley is also a familiar face at numerous festivals including the Chamber Music Silicon Valley, Yellow Barn Music Festival, Taos School of Music, the Tanglewood Music Center, Pacific Music Festival, and Thy Chamber Festival in Denmark.

Despite a performance itinerary that has covered North America, Europe, the Middle East, and East Asia, Dr. Koo has established a thriving teaching career. She joined old friends and new colleagues at the School of Music at the University of Illinois at Urbana-Champaign (UIUC) as assistant professor of violin in 2022. Previously, Dr. Koo served as violin professor at Adelphi University (NY), Montclair State University (NJ), visiting lecturer at UIUC, and violin professor and coordinator of chamber music at the University of Connecticut—Storrs. Other faculty appointments include the Green Mountain Chamber Music Festival (VT), Apple Hill Center for Chamber Music (NH), Dwight-Englewood String Society (NJ), Vermont's Young Artist Program at Yellow Barn, the Opus 118 We Want Music! program (East Harlem, NY), Elm City ChamberFest, and the Neighborhood Music School (New Haven, CT).

Hailing from Chicago, where she studied with Almita and Roland Vamos at the Music Center of the North Shore (now Music Institute of Chicago), Salley earned her undergraduate degree from Harvard University in English and American Literature, continuing her violin studies with Lynn Chang. She subsequently received a Master of Music and pursued Artist Diploma work from the Yale School of Music under the tutelage of Peter Oundjian. She completed her Doctor of Musical Arts in violin performance at Stony Brook University under Pamela Frank and Philip Setzer. Over the course of her extensive training, Dr. Koo has studied with numerous other luminaries, including David Taylor, Sylvie Koval, and Dorothy Kitchen.

Salley currently performs on a violin made for her by Mario Miralles. When she's not playing the violin, she is likely cooking, planning where to eat next with her husband Alex, or playing with their dogs in Brooklyn's Prospect Park.



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Annie Fullard | violin

Lauded for her “gleaming artistry, bravura and sensitivity” (*Cleveland Plain Dealer*), violinist Annie Fullard joyfully celebrates a life devoted to chamber music playing and is grateful for the deep collaborative bonds developed with students and colleagues throughout her multifaceted career. A passionate leader in the field of chamber-music advocacy and education, Fullard views the empathy and connectivity of chamber music as a metaphor for the kind of communication that we should strive for between cultures and nations. Fullard is honored to embark on her new position as Director of Chamber Music, Professor and Sidney M. Friedberg Chair at The Peabody Institute, Johns Hopkins University; and also currently serves as Distinguished Artist and Charles and Mary Jean Yates Chair in Chamber Music at The Robert Mc Duffie Center for Strings, Mercer University. On the horizon is a much-anticipated book, *The Art of Collaboration: Chamber Music Rehearsal Techniques & Teambuilding*, coauthored with Dorianne Cotter-Lockard, PhD, to be published by Oxford University Press. A founding member of the Cavani String Quartet, Fullard has toured extensively throughout the U.S. and abroad, including a residency with Juilliard Summer Arts in Shanghai. She and her colleagues are recipients of The Naumburg Chamber Music Award, The Cleveland Quartet Award (Eastman), and are prizewinning laureates of the Banff International, Fischoff, Coleman, and Carmel Chamber Music competitions. Described by the *Washington Post* as “completely engrossing, powerful and elegant,” the Cavani Quartet’s artistic excellence, generous spirit, and their fervent ambassadorship for great music has placed them among America’s greatest string quartets. Accolades include The Guarneri String Quartet Award for Artistic Excellence from Chamber Music America, Ohio Governors Award for The Arts, ASCAP Award for Adventurous Programming, and Musical America Magazine’s Young Artists of the Year. Summer program affiliations have included Kneisel Hall, The Perlman Music Program, Center Stage Strings, Encore String Quartet Intensive, Interlochen Center for the Arts Advanced Quartet Seminar, and The Aspen Music Festival. She and her colleagues have been featured on NPR’s “Performance Today” and “Says You” and the short documentary film *TOGETHER! Beyond Beethoven with The Cavani Quartet*.

Formerly Coordinator of String Chamber Music at The University of Michigan, Fullard has served as a juror for the Washington International Competition, as well as St. Paul String Quartet, Fischoff, and Chicago Young Artist Chamber Music Competitions. From 1988-2018, Fullard served as faculty and as a member of Quartet-in-Residence at The Cleveland Institute of Music, where she and her Cavani colleagues lovingly directed, in collaboration with Peter Salaff, one of the country’s most well-known and respected programs devoted to the serious study of chamber music. Program initiatives included the Apprentice Quartet Program, Intensive Quartet Seminar, New Quartet Project, The Art of Engagement, M.A.P. (Music, Art & Poetry) Program, and Chamberfest Workshop for adult amateur musicians. Fullard and her Cavani colleagues are delighted to have coached and mentored members (former and present) of the many of the country’s most acclaimed ensembles, including the Aeolus, Afiara, Attaca, Azuri, Biava, Catalyst,

Daedalus, Dali, Ehnes, Fry Street, Harlem, Isidore, Ivalas, Jupiter, Linden, Maia, Miro, Omer, Telegraph, Thalea, and Verona string quartets, as well as members of the New York Philharmonic, The Cleveland Orchestra, Saint Paul Chamber Orchestra, The Chicago Symphony, Minnesota Orchestra, ECCO, A Far Cry, The Metropolitan Opera Orchestra, KINETIC, and DeCoda.

Recognizing the natural ability of chamber-music playing to inspire cognitive and emotional development in children through empathy and interaction, Fullard has curated chamber-music residencies in communities and neighborhoods around the country and founded Friday Night Chamber Music for pre-college-age music students. At the collegiate level, Fullard and her Cavani colleagues have presented “The Art of Collaboration Seminar: Coaching Strategies and Techniques-Building Empowered and Collaborative Teams by Applying Principles of Chamber Music Pedagogy” at universities, conservatories and business schools around the country including the renowned Weatherhead School of Management at Case Western Reserve University. Fullard and her colleagues are former Artists-in-Residence at Cleveland State University, University of California, Riverside, University of Texas, Austin, and Northern Illinois University. Fullard has the honor of collaborating with some of today’s most distinguished and innovative artists, including Alisa Weilerstein, Kim Kashkashian, Tessa Lark, Jaime Laredo, Sharon Robinson, Josh Henderson, Itzhak Perlman, Stephanie Blythe, Sergei Babayan, and poet Mwatabu Okantah, as well as members of the Cleveland, Juilliard, Takács, Ying, Emerson, Borodin, Ehnes, Amadeus, and St. Lawrence string quartets. A graduate of the Eastman School of Music, she pursued additional studies at Yale University and Indiana University.

Teachers and mentors include Donald Weilerstein, Josef Gingold, Franco Gulli, Earl Carlyss, and Peter Salaff. She plays an 1846 Vuillaume violin copied from Paganini’s Guarneri del Gesu “Il Canone” and is an avid Ella Fitzgerald and Beethoven fan. She promotes silliness as often as possible.



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Jesse Holstein | viola and violin

Jesse Holstein graduated from Oberlin, where he studied with Marilyn McDonald, and then received his master's with James Buswell at the New England Conservatory. Prior to Oberlin, he studied violin with Philipp Naegele in Northampton, Massachusetts. Jesse would be remiss if he did not extend a huge thank you to his wonderful Suzuki teacher, Diana Peelle, who started him at age five and was extremely patient with his slouching posture for years.

In recent summers, he has performed at the Bravo! Festival in Vail, Colorado; the Montana Chamber Music Festival in Bozeman; the Bay Chamber Concerts in Rockport, Maine; the Green Lake Festival of Music; the Apple Hill Festival in Sullivan, New Hampshire; the South Coast Chamber Music Series; and others.

While an undergraduate, Jesse taught for the Oberlin Preparatory Program in the Lorain, Ohio, public schools. Also at Oberlin, he served as Assistant Concertmaster and later as Music Director of the Royal Farfissa Disco Juggernaut, the premier disco orchestra in the greater Cleveland area in the mid-1990s.

Currently, Jesse is a teacher and resident musician for Community MusicWorks and was a founding member of the Providence String Quartet. He has performed with the Muir, Borromeo, Miro, Apple Hill, Orion, Turtle Island, and St. Lawrence quartets, as well as with pianists Jonathan Biss and Emanuel Ax, cellist Matt Haimovitz, Cleveland Orchestra Principal Oboe Frank Rosenwein, and violist Kim Kashkashian, among many others. Jesse also attended the Violin Craftsmanship Institute in Durham, New Hampshire, where he learned about instrument repair. He manages all of the instruments at Community MusicWorks and the program's 150 students.

Jesse has been a Violin Professeur at L'École de Musique, Dessaix Baptiste in Jacmel, Haiti, and is currently on the faculty at Brown University. Some of his life forces are mindfulness, running, animals, and visiting Donegal, Ireland, with his wonderful wife, violinist Ealaín McMullin.



Lee Taylor | violin

A native of Atlanta, Georgia, Lee Taylor enjoys a varied musical career involving performance, education, and administration. Lee was a founding member of Amati Chamber Music and a long-time member of the Atlanta Opera and Ballet orchestras. She has performed with the Alabama Symphony, Columbus Symphony, Atlanta Symphony, Chamber Music Quad Cities, and Colorado Music Festival.

As a private teacher, Lee maintains an active home studio. Along with her husband, Greg Sauer, Lee directs the LAMP Chamber Players, an afterschool chamber-music program in Tallahassee. Former students have gone on to study violin and viola performance at Oberlin Conservatory, Lawrence University, FSU, and Boston University. Lee has taught at Ursus String Camp at the University of Tennessee, Oklahoma Arts Summer Institute, and the Atlanta Chamber Music Festival. As an administrator, Lee has been on staff at the Cincinnati Young Artists Chamber Music

Festival and Green Mountain Chamber Music Festival.

In 2020, Lee joined forces with Dr. Shannon Thomas to establish MusicBridges Tallahassee. As co-artistic directors, they introduce pre-K students in Title I schools to the violin with a curriculum that strengthens literacy skills and promotes early-music education: www.musicbridgestallahassee.org. Lee received her Bachelor's in Violin Performance at the University of Michigan as a student of Paul Kantor.



Michael Mermagen | cello

Cellist Michael Mermagen, a graduate of the Juilliard School (M.M.) and of the Peabody Conservatory of Music (B.M.), is currently the Professor of Cello at University of Missouri—Kansas City Conservatory of Music. He was formerly Associate Professor of Cello and Chamber Music at the Benjamin T. Rome School of Music at The Catholic University of America.

Michael made his debut at the age of sixteen with Baltimore Symphony Orchestra after receiving its Young Soloist's Award. Principal teachers in college were Stephen Kates at Peabody Conservatory and Zara Nelsova at The Juilliard School. As The Juilliard School's concerto competition winner, he performed with Juilliard Orchestra under Otto-Werner Mueller in Alice Tully Hall. He was soloist with National Orchestra of New York, where he held the prestigious Emanuel Feuermann principal cello chair and performed in Violoncello Society of New York Master Classes led by Yo-Yo Ma, Janos Starker, and Bernard Greenhouse.

An avid chamber musician, Michael currently performs around the country with the Aspen String Trio, formerly the ensemble in residence at the University of Baltimore. He has formerly been a member of the Aspen Ensemble, the American Chamber Players, and the Arista Piano Trio (named Chamber Music America's Artists to Watch).

As an artist-faculty member at the Aspen Music Festival and School, Michael has held the prestigious position of principal cellist of the Aspen Chamber Symphony for over twenty-five seasons. He has performed chamber music in Aspen with such artists as Joshua Bell, Sarah Chang, Jeremy Denk, Vladimer Feltzman, Lynn Harrell, Robert McDuffie, Susanne Mentzer, Anton Nel, Nadja Salerno-Sonnenberg, Gil Shaham, The Takács Quartet, and the Weilerstein family.

In addition to his work as principal cellist of the Aspen Chamber Orchestra which continues since 1988, he frequently has performed as a substitute cellist in the New York Philharmonic, Buffalo Philharmonic, New York City Ballet, Orchestra of Saint Luke's, 92nd Street Y Orchestra, Philharmonia Virtuosi of New York, American Symphony Orchestra, Brooklyn Philharmonic, and Long Island Philharmonic.

In 2019, Mermagen released the first commercial recording of James Simon's *Arioso* (1929) on CD Baby followed by a performance edition interpreted from the urtext which can be found on IMSLP. Michael also recorded and performed the Patrick Zimmerli piano trios for the Arabesque label, after a celebrated debut of the same pieces at Seattle Chamber Music Society.

Michael performs on a rare and ornamented Nicolo Gagliano cello, Naples, 1774.



Chauncey Patterson | violin

Chauncey Patterson began his professional career at the age of 23 as Assistant Principal Viola of the Colorado Symphony. He was eventually appointed Principal Viola by Music Director Philippe Entremont. His next post was Principal Viola of the Buffalo Philharmonic under the direction of Semyon Bychkov. During his stay in Buffalo, Mr. Patterson was offered and accepted the viola position in the award-winning Miami String Quartet (MSQ). During his 15-year tenure, the MSQ garnered awards in the quartet competitions of London and Evian in addition to being the first string quartet to win the Concert Artist Guild New York Competition. The quartet recorded a number of CDs, most notably *The Ginastera Quartets*, *The Quartets of Pēteris Vasks* and *The Saint-Saens and Faure String Quartets* for the BMG Conifer label. The MSQ toured the U.S. extensively, playing at virtually every high-profile venue including Lincoln Center, Kennedy Center, Carnegie Hall, and the Hollywood Bowl. Foreign travels (both with and without the MSQ) have taken Mr. Patterson to Mexico, Canada, Puerto Rico, Barbados, Panama, Brazil, Hong Kong, Taiwan, Turkey, Spain, Italy, Germany, France, Switzerland, England, and the Netherlands. He has shared the chamber-music stage with such distinguished artists as Gil Shaham, Garrick Ohlsson, Cho-Liang Lin, Robert Chen, Jaime Laredo, Sharon Robinson, Paul Neubauer, Aaron Rosand, Menahem Pressler, Peter Wiley, Andre-Michel Schub, Bill Preucil, Ida Kavafian, Lynn Harrell, Arto Noras, Mark Johnson, Eugene Druckman, and Robert Vernon. Following his tenure with the MSQ, Mr. Patterson served as interim violist of the world-renowned Fine Arts Quartet. He currently resides in Miami, Florida, where he serves as the Assistant Principal of the All-Star Orchestra under the direction of Gerard Schwarz, Principal Viola of both the Palm Beach Symphony and the Symphony of the Americas, Violist of the Delray Quartet, and member of the Nu Deco Ensemble.

Education has been a major component of Mr. Patterson's career. His faculty affiliations include: The Cleveland Institute of Music, Blossom School of Music, Kent State University, Hartt School of Music, Encore School for Strings, Eastern Music Festival, University of Charleston (W.V.), University of Denver, New World School of the Arts, Florida International University, the University of Wisconsin at Milwaukee, and the Frost School of Music at the University of Miami. He is currently Associate Professor of Chamber Music at the Lynn University Conservatory of Music, Associate Principal Viola and Director of Fellowship Quartets for the Eastern Festival of Music, Violist of the Ritz Chamber Players, and is a frequent guest performer of the Bargemusic Series in Brooklyn, NY.

Mr. Patterson started playing the viola at the age of eight in the public school system of Burlington, North Carolina. He attended the University of North Carolina at Chapel Hill, the Cleveland Institute of Music, and the Curtis Institute, where he studied with Ann Woodward, Robert Vernon, Karen Tuttle, and Michael Tree, respectively.



Gregory Sauer | cello

Praised for his versatility, Gregory Sauer performs in many different musical arenas. He has appeared in recital at the Old First Concert Series in San Francisco, the Crocker Art Museum in Sacramento, the Brightmusic Concert Series in Oklahoma City, at universities and schools of music such as the Blair School of Music at Vanderbilt, the Shepherd School at Rice University, the University of Iowa, and the University of Tennessee, among many others. Mr. Sauer was a prizewinner in the Hudson Valley Philharmonic and Ima Hogg National competitions and has performed concertos with the Hudson Valley Philharmonic, the Houston Symphony, the New American Chamber Orchestra, the Quad City Symphony, Oklahoma City Philharmonic, the Columbus (GA) Symphony, the Tallahassee Symphony, and the Missoula Symphony, among others.

Greg served as cellist in the Carpe Diem String Quartet in 2019-2020, playing concerts in Carnegie's Weill Recital Hall, Siena, Italy, and in the group's first China tour. Along with his brother, Thomas Sauer, he serves as co-artistic director of Chamber Music Quad Cities in their hometown of Davenport, Iowa. Other chamber-music ventures have resulted in appearances at the Austin Chamber Music Center, the Snake River Music Festival, the Victoria Bach Festival, the Texas Music Festival, the Colorado Music Festival, and the Garth Newel Music Center.

In 2006, Greg was appointed to the music faculty at Florida State University. Prior to that he taught eleven years at the University of Oklahoma, where he was named Presidential Professor. Other teaching/performing positions have been a visiting professorship at the University of California at Los Angeles, summer programs such as the Texas Music Festival, the Duxbury Music Festival, the Foulger International Music Festival, the Green Mountain Chamber Music Festival, Red Lodge Music Festival, and the Hot Springs Music Festival.

Sauer has recorded for MSR Classics, Harmonia Mundi, Albany, and Mark Records. Gregory Sauer attended the Eastman School of Music and the New England Conservatory. His teachers included Ada Marie Snyder, Charles Wendt, Paul Katz, Laurence Lesser, Bonnie Hampton, and Colin Carr.



Sunday	Monday	Tuesday	Wednesday	Thu	Friday	Sat
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	7	8	9	10	11	12
	14	15	16	17	18	19
	21	22	23	24	25	26
	28	29	30			

Performances Locations

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230 Watson St Suite 200, Ripon

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518 Hill Street, Green Lake

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534 Mill St, Green Lake

Demmer Recital Hall – Rodman Center for the Arts, Ripon College

400 Union St., Ripon

Evergreen Retirement Community

1130 N Westfield Street, Oshkosh

First Congregational Church of Ripon

220 Ransom St., Ripon

Lawrence Memorial Chapel

510 East College Avenue, Appleton

Ripon American Legion

113 E Fond du Lac St., Ripon

Union Congregational Church

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**Chamber Music Institute
First Faculty Concert**

7:30 p.m.*
Demmer Recital Hall
Rodman Center for the
Arts, Ripon College

**Chamber Music Institute
Second Faculty Concert**

7:30 p.m.*
Demmer Recital Hall
Rodman Center for the
Arts, Ripon College

Kronos Quartet

7:30 p.m.*
Demmer Recital Hall
Rodman Center for the
Arts, Ripon College

*Sponsored by Sylvia
Richards in memory of
Dr. William Richards*

Avanti Piano Trio

10:00 a.m., Union
Congregational Church,
Waupun

1:00 p.m., First
Congregational Church
of Ripon

3:00 p.m., Evergreen
Retirement Community,
Oshkosh

Juliani Ensemble

7:30 p.m.*
First Congregational
Church of Ripon
*Sponsored by Lynn
Groat Paul in memory of
Jerry Groat*

**Chamber Music
Institute Participants
Final Concert**

4:00 p.m.
Demmer Recital Hall
Rodman Center for the
Arts, Ripon College

**David Woods Family
Concert**

6:00 p.m.
Heavy hors d'oeuvres
and Cash Bar

7:30 p.m.*
Demmer Recital Hall
Rodman Center for the
Arts, Ripon College

JULY 2026

Sun	Monday	Tuesday	Wed	Thursday	Friday	Sat
			1	2	3	4
				Children's Chorus Camp Concert 4:00 p.m. Demmer Recital Hall Rodman Center for the Arts, Ripon College		
5	6	7	8	9	10	11
				Gaude te Brass Quintet 7:30 p.m. Deacon Mills Park, Green Lake	Gaude te Brass Quintet 12:00 p.m. Ripon American Legion, Ripon 3:00 p.m. Evergreen Retirement Community, Oshkosh	
12	13	14	15	16	17	18
	Jonathan Mamora, Piano Residency 7:30 p.m.* Demmer Recital Hall Rodman Center for the Arts, Ripon College <i>Sponsored by Mary Loigren</i>	Jonathan Mamora, Piano Residency 10:00 a.m. Masterclass Demmer Recital Hall, Rodman Center for the Arts, Ripon College 3:00 p.m. Mini-Concert Evergreen Retirement Community, Oshkosh			Beneath One Sky: Songs of Reflection, Connection, and Light 7:30 p.m.* Lawrence Memorial Chapel, Appleton	
19	20	21	22	23	24	25
26	27	28	29	30	31	

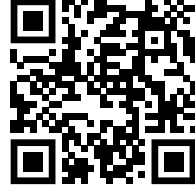
No Charge for Tickets – Donations Welcome!

*Conversation with the musicians begins 30 minutes before the concert.

AUGUST 2026

Sun	Mon	Tue	Wed	Thursday	Fri	Sat
2	3	4	5	6	7	8
				Gala Fundraiser 5:00 p.m. Cocktail Hour 6:00 – 9:00 p.m. Gala Fundraiser \$100/Ticket Blossom & Hops, Ripon		Shining Light Choral Program 7:30 p.m.* First Congregational Church of Ripon <i>Sponsored by Justus Paul</i>

Concerts are subject to change. Please visit our website or scan the QR code for the most up-to-date information.



greenlakefestival.org

Avanti Piano Trio

WEDNESDAY, JUNE 24

10:00 a.m. Union Congregational Church, Waupun

1:00 p.m. First Congregational Church of Ripon

3:00 p.m. Evergreen Retirement Community, Oshkosh



Alissa Freeman – piano
Hillary Hempel – violin
Hannah Wolkstein – cello

Night (1935) **Florence Price**
 (1887–1953)
 (arr. Merz Trio)

**Piano Trio in B-flat Major,
 Op. 11 “Gassenhauer”** (1797) **Ludwig van Beethoven**
 (1770–1827)
Allegro con brio
Adagio con espressione
Tema con variazioni (“Pria ch’io l’impegno”: Allegretto)

Café Music (1986) **Paul Schoenfeld**
 (1947–2024)
Allegro
Rubato – Andante moderato
Presto



Meet the Artists

The **Avanti Piano Trio**—Alissa Freeman (piano), Hillary Hempel (violin) and Hannah Wolkstein (cello)—brings “impressive energy and musicality” to every stage. They formed in Madison in 2018 and have performed across the state in concert series, festivals, live on Wisconsin Public Radio, and on PBS broadcasts.

Driven by a passion to enrich the piano-trio repertoire, The Avanti Piano Trio performs beloved standards and champions a range of styles. They provide a platform for under-explored gems and works by female composers, delivering performances both innovative and rooted in tradition.



Alissa Freeman | piano

With a unique profile in education, performance, research, and entrepreneurship, pianist Alissa Freeman has been lauded for her excellence in each of these arenas. She has been the recipient of two Presser Awards, the Rackham Predoctoral Fellowship, numerous full-tuition academic and music scholarships, the MarySue Harris Teacher Fellowship, invitations to present for many large national and international arts and music organizations, and several awards in national and state piano competitions. She was also the founder and director of The 5pm Series, a concert series that offered financial support to musicians during the COVID-19 pandemic by hosting over 100 online concerts across the world.

Both in her personal and professional life, one of Alissa's goals is to understand barriers to inclusivity and find creative ways to remove them. Her passion project, ||:Her Classical:| promotes music written by 18th-century women composers by compiling and producing recordings, editions, and teaching resources. Though she is dedicated to finding works outside of the canon, she also enjoys tackling complex standards: she recently recorded the entire set of Chopin's Op. 25 etudes, and her concerto performances have included the Michigan premiere of Doreen Carwithen's Piano Concerto with the Ann Arbor Symphony Orchestra in 2022, as well as award-winning performances of Prokofiev's 2nd Piano Concerto and Rachmaninov's 2nd Piano Concerto.

Alissa received her Doctoral and Master's degrees in Piano Performance and Pedagogy from the University of Michigan. Her instructors have included Logan Skelton, Scott Holden, John Ellis, Matthew Bengtson, and Maria Prinz. Alissa currently manages and teaches at Panoramic Piano Studio in Madison. She enjoys going on long hikes with her husband, Anthony, and dog, Ruby.



Hillary Hempel | violin

Music is a gift, a language, a way to share what composers have written, to express and create emotions and colors through sound. These bring Hillary Hempel joy when playing music, whether orchestral, chamber, or solo music.

Hillary, originally from Lyons, Illinois, moved to Madison after becoming Assistant Principal Second Violin of Madison Symphony Orchestra and becoming a member of the first violin section of the Wisconsin Chamber Orchestra in 2017. Since 2023, she has served as a member of the Hunt String Quartet through Madison Symphony, which she loves! She subs in Quad Cities Symphony Orchestra, Orchestra Iowa, and Oakwood Chamber Players.

She has soloed with Middleton Community Orchestra, performing Brahms Violin Concerto in December 2022. She performed Tchaikovsky's Violin Concerto in D Major with Northwestern's Philharmonia Orchestra after winning Northwestern University's Concerto Competition in 2014.

Hillary was a member of the Civic Orchestra of Chicago from 2014-2016. She attended Colburn Conservatory of Music for her undergraduate degree and Northwestern University for her master's degree. She studied with Robert Lipsett, Danielle Belen, and Almita Vamos.

When Hillary is not playing the violin, she enjoys running and hiking, in any season, and spending time with friends and family.



Hannah Wolkstein | cello

Cellist Hannah Wolkstein received her bachelor's degree in music education at the University of Wisconsin-Madison, where she studied with Uri Vardi and Parry Karp, and received scholarship awards for both Cello Performance and Music Education.

For two years Hannah lived in Atlanta, Georgia, for a special apprenticeship studying with Wolfgang Laufer, former cellist of the Fine Arts Quartet. She also studied at the Glenn Gould School at the Royal Conservatory of Music in Toronto for one year with Bryan Epperson, former principal cellist of the Canadian Opera Company.

Hannah has participated in many music festivals including the Pablo Casals Festival in Prades, France, the Henry Mancini Institute in Los Angeles, the Quartet Program, and the Colorado College Music Festival. She was a winner of the Ruth Kern concerto competition in Atlanta, where she performed with the Atlanta Community Orchestra as a soloist on two occasions, the second when she was invited back as a favorite performance of the orchestra.

Hannah has studied the Suzuki method at the Chicago Suzuki Institute and enjoys a private studio of cello students of all ages. Her students have successfully auditioned into Wisconsin Youth Symphony, won local concerto competitions, and continued to study cello at universities throughout the country. She has been a cello instructor for Camp Begin and the UW-Madison Summer Music Clinic. Hannah performed as a soloist and was the cello sectional coach for ten years with the Wisconsin Youth Symphony Orchestra.

Hannah performs both as a soloist and ensemble player for various events throughout Wisconsin. Hannah is currently a Speech and Language Pathologist for the Madison Metropolitan School District and lives in Madison with her husband and two daughters.

THE **COLLECTION**

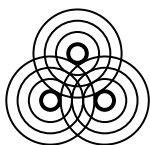
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Children's Chorus Camp Concert

THURSDAY, JULY 2

4:00 p.m. Concert

**Demmer Recital Hall
Rodman Center for the Arts, Ripon College**



Magdalena Delgado Vargas – conductor
Sarah Wheeler – piano

Haide Tsone (—) **Traditional**

La sopa de Isabel (2003) **Francisco Nuñez**
(b. 1965)

Music of Life (2008) **B.E. Boykin**
(b. 1967)

The Elements (Sulphur movement) (2013) **Bob Chilcott**
(b. 1955)

Coffee Latte Canon (—) **Traditional**

Meet the Faculty

Chorus Camp (June 29 – July 2) is four afternoons of free musical learning and fun for youth ages 10-15 at the Rodman Center for the Arts at Ripon College. The Green Lake Festival of Music presents this opportunity for youngsters to explore the joys of singing, dancing, and games from different cultures, guided by director Magdalena Delgado Vargas of Uniting Voices Chicago. Chorus Camp culminates in a free concert at Ripon College on Thursday, July 2. There is no charge to participate in this program.



Magdalena Delgado Vargas | Conductor

Choral conductor, singer and music educator from the Dominican Republic, Magdalena Delgado Vargas currently serves as the conductor of the Hyde Park Neighborhood Choir as well as an In-School Choir at Uniting Voices Chicago. This is her 5th season as guest conductor for the children's choir of the Green Lake Festival of Music.

Prior to her move to Chicago, Magdalena served as Artistic Director of the children and youth choir, Voces del Mar, in Mexico, and was the Founder and Artistic Director of Audimus, a professional chamber ensemble. While in Mexico, she also worked as an adjunct faculty member on the choral and voice faculties of Instituto Superior de Música Esperanza Azteca and the Centro de Estudios de Jazz of the Universidad Veracruzana (JazzUV).

In 2014, Magdalena earned her Master of Music in Choral Conducting from Westminster Choir College. While at Westminster, she performed on tours throughout the U.S., and alongside some of the greatest orchestras in the world under the direction of conductors of the highest stature.

When she is not conducting her Chicago choirs, Magdalena is working with other young choirs across the United States, Mexico, Puerto Rico, and the Dominican Republic as a guest clinician and conductor.

As a native of Santo Domingo, Magdalena began her musical study at age five where she studied piano, recorder and most importantly was a member of the children's choir at her area music school, which served as her initial inspiration for her career path.



Sarah Wheeler | piano

Sarah enjoys collaborating in musical theater, vocal, choral, and instrumental music. She currently serves as a staff pianist at the Lawrence University Conservatory of Music, accompanies area choirs and theater, and freelances in the Fox Valley. She is also a certified pharmacy technician.

Sarah has held staff positions at Boston Ballet School, Interlochen Arts Camp, and College Light Opera Company. While based in New York City, she worked with New York Opera Exchange, Village Light Opera Group, Adelphi University music department, and several Manhattan voice studios. She has worked as a pianist with regional theaters including Rocky Mountain Repertory Theatre and The Little Theatre On The Square. She has also performed in many student vocal and instrumental recitals at Lawrence and Boston universities.

Originally from Waterville, Maine, Sarah received her Master of Music in Collaborative Piano from Boston University in 2010. She received her Bachelor of Music in Piano Performance and Bachelor of Arts in Chemistry from Lawrence University in 2007. Sarah lives in Appleton with her husband, Aaron, and her dog, Lacey.



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BY RICHARD MALTBY, JR.

CASH

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AUGUST 19 – SEPTEMBER 6

BY KEN LUDWIG

Moon Over Buffalo



A hilarious screwball comedy

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Gaudete Brass Quintet

THURSDAY, JULY 9

7:30 p.m. Concert – Deacon Mills Park, Green Lake

FRIDAY, JULY 10

12:00 p.m. Ripon American Legion, Ripon

3:00 p.m. Evergreen Retirement Community, Oshkosh



Bill Baxtresser – trumpet
Charles Russell Roberts – trumpet
Natalie Grana – horn
Paul Von Hoff – trombone
Scott Tegge – tuba

South Shore, Chicago (2021) **Ephraim Champion**
 (b. 1999)

Winter Breviary (2021)..... **Reena Esmail**

We Look for You (Evensong – Raag Hamsadhwani) (b. 1983)

The Year's Midnight (Matins – Raag Malkauns)

The Unexpected Early Hour (Lauds – Raag Ahir Bhairav)

Sermon for Saints and Sinners (2021)..... **Jeff Scott**

Demons Within (b. 1967)

The Chuckle Up Man

Sermon

Epilogue

Monochrome Metronome (2025)..... **Gala Flagello**
 (b. 1994)

Legends of Olympus (2017)..... **Stacy Garrop**

Helios (b. 1969)

Aphrodite

Dionysus



Meet the Artists

Gaudete is made up of five musicians who believe strongly in the expressive and communicative power of brass chamber music. Since 2004 the quintet has engaged in creatively expanding the brass-quintet repertoire, developing unique programs that have resonated with chamber music audiences all over the country.

The group has engaged in live performances at venues such as Symphony Space and Merkin Hall in New York City and Millennium Park in Chicago, commissioned new works from noted composers such as Stacy Garrop, David Sampson, Jonathan Newman, Kile Smith, John Mackey, and Alice Jones, and appeared on radio broadcasts on WFMT in Chicago, WQXR in New York, and Nashville Public Radio. In the 2020-2021 season Gaudete received a grant from Chamber Music America for a series of online concerts broadcast live from our homes using the open-source software Jacktrip.

Gaudete has also presented educational programs and concerts at prominent institutions including The Juilliard School and the Eastman School of Music, community outreach concerts for the Quad City Arts and the Virginia Arts Festival, and has enjoyed multi-year ensemble-in-residence positions at Carthage College and Roosevelt University's Chicago College of Performing Arts.

While keeping this rigorous performance schedule, Gaudete has recorded four albums: *Brass Outings* (2006), winner of the CDBaby Editors' Choice distinction and nominee for Just Plain Folks Best Classical Chamber Album; *Conversations in Time* with organist R. Benjamin Dobey (2011, Pro Organa); *Chicago Moves*, produced by Grammy winner Judith Sherman and featuring several of its commissioned works (2012, Cedille Records), and *sevenfive* (2017, Cedille Records), featuring five new works commissioned for Chicago's John Corigliano 75th birthday festival.

Gaudete (gow-day-tay) is a form of the Latin word for "Joy." We support the idea that chamber music, even (and perhaps especially) the serious kind, can powerfully communicate both the poignant and the exuberant. To learn more about the Gaudete Brass, please visit www.gaudetebrass.com.



OSHKOSH SYMPHONY ORCHESTRA

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OshkoshSymphonyOrchestra.com

Jonathan Mamora, Piano Residency

MONDAY, JULY 13

7:00 p.m. Pre-Concert Talk

7:30 p.m. Concert

**Demmer Recital Hall
Rodman Center for the Arts, Ripon College**

SPONSORED BY

Mary Lofgren

TUESDAY, JULY 14

10:00 a.m. Masterclass – Demmer Recital Hall,
Rodman Center for the Arts, Ripon College

3:00 p.m. Mini-Concert – Evergreen Retirement
Community, Oshkosh

Jonathan Mamora – piano

MONDAY, JULY 13 PROGRAM

24 Preludes, Op. 28 (1839) **Frédéric Chopin** (1810–1849)

INTERMISSION

Humoreske in B-flat major, Op. 20 (1839) **Robert Schumann** (1810–1856)



TUESDAY, JULY 14 PROGRAM

Lilacs, Op. 21, No. 5 (1902) **Sergei Rachmaninoff** (1873–1943)

Daisies, Op. 38, No. 3 (1916) **Sergei Rachmaninoff** (1873–1943)

Tocatta in D Major, BWV 912 (c. 1708) **Johann Sebastian Bach** (1685–1750)

Piano Sonata No. 4 in F-sharp Major, Op. 30 (1903) **Alexander Scriabin**
(1872–1915)

Sonetto 104 del Petrarca (1846) **Franz Liszt** (1811–1886)

Scherzo No. 2 in B-flat minor, Op. 31 (1837) **Frédéric Chopin** (1810–1849)

Three Preludes (1926) **George Gershwin** (1898–1937)

Jonathan Mamora



2025 HHIPC First Prize Winner

Acclaimed for his “most assured pianism,” and “natural, songful lyricism” (*The Dallas Morning News*), pianist and educator Jonathan Mamora strives to uplift and positively influence others using music as a means for service. An Indonesian-American and Southern California native now with a burgeoning performing career, Jonathan’s commitment to service is steadfast—whether playing in church or in the community or on the concert stage.

Acclaimed as “a rising star in the piano realm” (*New York Classical Review*), Mr. Mamora has performed throughout North and South America, Europe, and Asia, and he has enjoyed remarkable recent success, winning first prize at numerous prominent international piano competitions (IPCs), including: Hilton Head IPC; Scottish IPC; Maria Canals Barcelona IPC; Olga Kern IPC (New Mexico); Antwerpiano International Competition; Dallas IPC; and the Palm Springs IPC (formerly the Virginia Waring). In May 2025, he was one of 30 elite pianists invited to compete in the Van Cliburn IPC in Fort Worth, Texas.

His May 2023 debut recital at Carnegie Hall’s Weill Recital Hall drew great praise from the *New York Concert Review*: “Mr. Mamora’s playing itself is larger than life...(with) a technique so solid that it seemed at times that he couldn’t play a wrong note if he tried (and)...an encyclopedic array of dynamics and articulations.” He returned to Weill Hall in October 2025 for another critically praised recital presented by the HHIPC, and other current recital engagements include: the Bachauer Festival in Salt Lake City; Chopin Foundation of the US in Miami and Ft. Lauderdale; the Cleveland Museum of Art; Cliburn Festival America 250 in Ft. Worth; and the Savannah Music Festival.

Following his concerto debut at age 13 with the La Sierra University Orchestra, Mr. Mamora has gone on to perform with such orchestras as the Royal Scottish National Orchestra, Orquesta Sinfónica de Madrid, New Mexico Philharmonic, Orquesta Ciudad de Granada, and Santa Barbara Symphony, among others. Upcoming concerto engagements include: Hilton Head Symphony Orchestra, Greenville Symphony Orchestra, American Festival Pops Orchestra, South Carolina Philharmonic Orchestra, and a return to the Royal Scottish National Orchestra.

Mr. Mamora has served as a church musician much of his life and currently serves as organist at La Sierra University Church in Riverside, CA. He often performs as a collaborative pianist for vocalists, instrumentalists, ensembles, and choirs, and has received the Eastman Excellence in Accompanying Award. He also values education as an important tool in music making and now serves as Director of Keyboard Studies at La Sierra University.

Jonathan Mamora is a candidate for the Doctor of Musical Arts in Piano Performance and Literature at the Eastman School of Music under the tutelage of Douglas Humpherys, whom he served as studio assistant. He received his Bachelor of Music from La Sierra University and his Master of Music from The Juilliard School. His previous piano teachers include Elvin Rodríguez and Hung-Kuan Chen, and organ teachers include Kimo Smith and William Porter.

“A rising star in the piano realm...a natural-born musical storyteller who grasps the arc of a piece and illuminates it with careful attention to detail and drama...” “Mamora excelled in the fiery, technically demanding passages that seethed with passion. His execution of the contrapuntal passages with fleet, clean articulation was just one example of his technical prowess. The expanse of colors which he drew from the piano, however, was not restricted to the dark and dramatic. There were also luminous chords which leaned towards ecstasy and blissful playing, both delicate and elegant, not least in the quiet ending...A fascinating recital of emotional and technical extremes...”

~ **New York Classical Review**

“a remarkable performance...Mamora’s technique and muscularity was more than a match for the piece, but every effect was carefully judged and expertly deployed.” “Even his solo cadenza moved in building waves of energy, its ebb and flow showing a superb sense of when to hold the tension and when to release it, never being showy for its own sake.” ~ **The Times, UK**

“... Mamora’s impressive combination of a solid technique and understated virtuosity...a performance to savour” ~ **The Scotsman**

“...Mamora’s ample technique and rich sound, his syncopated, jazzy rhythms and crisp articulation, his strong lyrical phrasing, and his ability to juxtapose thunderous, well-voiced chords with long, legato lines...” “Mamora played fiendish technical passages with clean articulation, and emphasized the work’s lyrical qualities right up to the concluding fast and furious Interlude...”

~ **Clevelandclassical.com**

“Mr. Mamora’s playing itself is larger than life...(with) a technique so solid that it seemed at times that he couldn’t play a wrong note if he tried (and)...an encyclopedic array of dynamics and articulations.” ~ **New York Concert Review**

“...most assured pianism...with natural, songful lyricism” ~ **The Dallas Morning News**

“...a bravura artist...Mr. Mamora is fearless (as every artist of his caliber must be), but his audacity never rolled over with excess rubati or finger-technical which blurred his meaning.” “Jonathan Mamora is an artist of intrinsic discernment.” ~ **ConcertoNet.com**

Beneath One Sky

Songs of Reflection, Connection, and Light

FRIDAY, JULY 17

7:00 p.m. Pre-Concert Talk

7:30 p.m. Concert

Lawrence Memorial Chapel, Appleton



Amanda Majeski – soprano
Daveda Karanas – mezzo-soprano
Alan Darling – piano

I. Reflection (Introspection and Nature)

Out of the South Blew a Wind (1946) **Florence Price** (1887–1953)
The Poet and His Song Price
Night (1946) Price
Daveda Karanas, mezzo-soprano; Alan Darling, piano

April Day (1949) Price
The Glory of the Day Was in Her Face (1935) Price
Hold Fast to Dreams (1945) Price
Amanda Majeski, soprano; Alan Darling, piano

The Want of You **Andrew Ardizzoia** (b. 1979)
Nocturne Ardizzoia
Summer Stars Ardizzoia
Daveda Karanas, mezzo-soprano; Alan Darling, piano

II. Connection (Human Bonds, Folk Voice, Shared Experience)

Why Do They Shut Me Out of Heaven (1950)... **Aaron Copland** (1900–1990)
Nature, the Gentlest Mother (1950) Copland
Amanda Majeski, soprano; Alan Darling, piano

The Little Horses (1950) Copland
Zion's Walls (1950) Copland
Daveda Karanas, mezzo-soprano; Alan Darling, piano

At the River (1952) Copland
*Amanda Majeski, soprano; Daveda Karanas, mezzo-soprano;
 Alan Darling, piano*

continued —→

The Monk and His Cat (1935)..... **Samuel Barber** (1910–1981)
The Daisies (1935) Barber
The Secrets of the Old (1935)..... Barber
Amanda Majeski, soprano; Alan Darling, piano

Rain Has Fallen (1935) Barber
Nocturne (1935)..... Barber
Daveda Karanas, mezzo-soprano; Alan Darling, piano

Sure on This Shining Night (1938)..... **Barber**
*Amanda Majeski, soprano; Daveda Karanas, mezzo-soprano;
 Alan Darling, piano*

III. Intimacy and Expression (Love, Vulnerability, Personal Reflection)

Early in the Morning (1950)..... **Ned Rorem** (1923–2022)
To a Young Girl (1950) Rorem
Love (1950) Rorem
I Strolled Across an Open Field..... Rorem
Amanda Majeski, soprano; Alan Darling, piano

Poems of Love and the Rain (1965)..... Rorem
*Prologue: from The Rain
 Love's Stricken "Why"
 Do I Love You (Part I)
 Songs for Lying in Bed During a Night Rain (Conclusion)
 In the rain*
Daveda Karanas, mezzo-soprano; Alan Darling, piano

On an Echoing Road (1963) Rorem
*Amanda Majeski, soprano; Daveda Karanas, mezzo-soprano;
 Alan Darling, piano*

IV. Light (Transcendence, Expansion, Joy)

Rosa de Sal..... **Reena Esmail** (b. 1983)
Amanda Majeski, soprano; Alan Darling, piano

I am in Need of Music..... **Lori Laitman** (b. 1955)
*Amanda Majeski, soprano; Daveda Karanas, mezzo-soprano;
 Alan Darling, piano*

Meet the Artists



Amanda Majeski | soprano

Internationally renowned American soprano Amanda Majeski is a celebrated interpreter of Mozart, Strauss, Wagner and Handel. She is also highly acclaimed for her portrayal of Janáček's *Káťa Kabanová*, making her debut in the role at the Royal Opera House, Covent Garden (Best New Opera Production at the 2019 Olivier Awards), and having been described as “Katya of the moment”,

following the London Symphony Orchestra concert performance conducted by Sir Simon Rattle in 2023.

Amanda begins the 2025-2026 season with an exciting role debut at the BBC Proms, singing the title role in Shostakovich's *Lady Macbeth of Mtsensk*. She returns to Oper Frankfurt, as Marta in *The Passenger*, sings the Marschallin in *Der Rosenkavalier* with New Orleans Opera, and joins the Rundfunk-Sinfonieorchester Berlin and conductor Edward Gardner for Szymanowski's *Stabat Mater* and Mahler's *4th Symphony*. Future seasons include her return to London's Royal Opera House.

In the 2024-25 season she returned to the Semperoper Dresden in the role of Strauss' *Salome*. She also returned to the Boston Symphony Orchestra to perform Beethoven's *Symphony No. 9* and to her alma mater for the Curtis Institute Centennial Gala. She made her debut with the Madison Symphony Orchestra performing Strauss' *Four Last Songs* and Mozart's *Requiem*.

In previous seasons, Ms. Majeski has performed at some of the top stages worldwide. Recent highlights include her Metropolitan Opera debut as Countess Almaviva *Le nozze di Figaro*, as well as returning to perform Donna Elvira *Don Giovanni* and Fiordiligi *Così fan tutte*. At Semperoper Dresden Majeski performed her critically acclaimed title role in Janáček's *Káťa Kabanová*, and starred in productions of *Alcina*, *La clemenza di Tito*, *Le nozze di Figaro* and *Capriccio*. She performed Marta *The Passenger*, 3rd Norn/ Gutrune *Götterdämmerung* at Teatro Real Madrid, at Oper Frankfurt she sang the title role *Rusalka* and her first Marschallin, and Countess Madeleine *Capriccio*, Komponist *Ariadne auf Naxos* and Fiordiligi *Così fan tutte* for Santa Fe Opera. Majeski has also appeared with the Dutch National Opera, the Opéra de Paris, Pittsburgh Opera, Washington National Opera, Opernhaus Zurich and the Glyndebourne Festival Opera.

On the concert platform Majeski has performed with the Los Angeles Philharmonic (cond. Gustavo Dudamel), Boston Symphony Orchestra, London Symphony Orchestra, Sydney Symphony Orchestra, Nürnberger Symphoniker and the Sinfonieorchester Aachen. Her performance of Gutrune *Götterdämmerung* with the Hong Kong Philharmonic cond. Jaap van Zweden was released on *Naxos Records*. Her many recital appearances have included *Italienisches Liederbuch* at 92nd Street Y with pianist Julius Drake and her solo recital debut at Carnegie Hall.

Majeski holds degrees from the Curtis Institute of Music and Northwestern University. She was a member of San Francisco Opera's Merola Program, the Gerdine Young Artist Program at Opera Theatre of St. Louis, and the Steans Institute at Ravinia, and is alumnus of the Ryan Opera Center. Awards include the George London Foundation Award, first prize of the Palm Beach Opera Vocal Competition, and a Sara Tucker Study Grant from the Richard Tucker Foundation.



Daveda Karanas | mezzo-soprano

Greek-American mezzo-soprano Daveda Karanas has been hailed for her “capacious power” and “a voice lustrous and exciting.” (*San Francisco Chronicle*). In the 2024–2025 season, Ms. Karanas luminously performed Edward Elgar’s *Sea Pictures* with LaGrange Symphony Orchestra. In the 2023–2024 season, Ms. Karanas made her highly anticipated house debut with Teatro Real, captivating

audiences with her portrayal of Liese in *The Passenger*. These performances garnered widespread acclaim, paving the way for an album recording with Deutsche Grammophon and a video recording with Television Española. During the 2021–2022 season, Ms. Karanas made her house and role debut as The Mikado in *The Montana Mikado* with Intermountain Opera Montana, performed the Narrator in Prokofiev’s *Peter and the Wolf* with LaGrange Symphony Orchestra, and debuted in a series of opera concerts with Festival de Musique de Saint-Barth conducted by Steven Mercurio. Future seasons will see Ms. Karanas at Teatro Real, City of Birmingham Symphony Orchestra, Hawaii Opera Theatre, and LaGrange Symphony Orchestra.

In addition to her operatic work, she is an advocate for historically underrepresented voices in classical music. She has curated and performed a series of recitals focused on the preservation and dissemination of lesser-known vocal works by Jewish composers, particularly those whose lives and careers were impacted by the Holocaust, as well as repertoire by African American composers and women composers. Her commitment to this repertoire includes her forthcoming world premiere recording of the orchestrated version of Dorothy Rudd Moore’s *From the Dark Tower*. Through this work, she continues to contribute to the equitable representation of marginalized voices in concert and recital repertoire.

Ms. Karanas made her Carnegie Hall debut in Mahler’s *Symphony No. 2* with the Athens Philharmonic conducted by Yiannis Hadjiloizou and made her debut at The Israeli Opera singing Liese in *The Passenger*, a role she has performed at Florida Grand Opera and Detroit Opera following her successful debut of the role at Lyric Opera of Chicago. Other recent engagements include a major role debut as Kundry in *Parsifal* at the Lyric Opera of Chicago under Sir Andrew Davis, and debuts at the Opera Theatre of Saint Louis as Mother Marie in *Dialogues of the Carmelites* and with the Auckland Philharmonia as Brangäne in concert performances of Wagner’s *Tristan und Isolde*.

Ms. Karanas made her German debut at Oper Frankfurt as Marfa in *Khovanshchina* and debuted at the Canadian Opera Company as Brangäne in *Tristan und Isolde*

conducted by Johannes Debus and directed by Peter Sellars. She joined the roster of the Metropolitan Opera in their production of the Berlioz masterpiece *Les Troyens* covering the role of Cassandre and made an acclaimed European debut at the Maggio Musicale Fiorentino as Judit in *Bluebeard's Castle* under Zsolt Hamar in the festival's 75th Anniversary. Daveda debuted the role of Azucena in *Il trovatore* at Opera Grand Rapids and sang her first performances of Amneris in *Aida* at Arizona Opera, followed by Vancouver Opera and The Glimmerglass Festival in a new production by Francesca Zambello. She made her New Orleans Opera debut as Hasbeena in *The Burlesque Opera Tabasco* and made her role debut as Ježibaba in *Rusalka* at Arizona Opera.

Ms. Karanas completed her first complete *Ring* Cycle at San Francisco Opera under Donald Runnicles. In Francesca Zambello's staging, she sang both Waltraute and the 2nd Norn in the new production of *Götterdämmerung* and Waltraute in *Die Walküre*. Other San Francisco Opera credits include Suzuki in *Madama Butterfly*, Mamka in *Boris Godunov*, Mistress of Novices in *Suor Angelica*, covering Amneris in *Aida* and Azucena in *Il Trovatore*. She also covered Brangäne in *Tristan und Isolde* with Seattle Opera and covered Judit in *Bluebeard's Castle* with Saito Kinen Festival conducted by Seiji Ozawa.

Ms. Karanas is a Grand Finals Winner of the Metropolitan Opera National Council Auditions. She also received an Encouragement Award from the George London Foundation, was an International Semi-Finalist in the Neue Stimmen Competition, an Encouragement Award recipient at the Marilyn Horne Foundation Competition, and Grand Prize Winner of the Arizona Opera League Competition.

She is a graduate of the prestigious Adler Fellowship Program at San Francisco Opera. Ms. Karanas further trained at esteemed institutions including Merola Opera Program, Music Academy of the West, and Chicago Opera Theater. Ms. Karanas is a graduate of Arizona State University and Southeastern Louisiana University.

Ms. Karanas serves as Associate Professor of Voice and Coordinator of Vocal Studies at Texas State University, where she mentors the next generation of vocal artists and educators.



Alan Darling | piano

Scottish pianist Alan Darling has performed throughout the United States, Canada, and Europe, collaborating with artists such as Jamie Barton, Nicole Cabell, Brandon Jovanovich, Christiane Karg, Amanda Majeski, Susanna Phillips, Matthew Polenzani, Amber Wagner, and Erin Wall. He is a member of the Mirror Visions Ensemble, with whom he has premiered works by Christopher Berg, Tom Cipullo, Russell Platt, and Scott Wheeler. He was an assistant conductor at Lyric Opera of Chicago for several seasons, working with Maestro Bruno Bartoletti and Sir Andrew Davis.

Mr. Darling began his teaching career at Yale University. He is now on the faculty of Northwestern University's Bienen School of Music, where he teaches art song repertoire classes and serves as head coach for opera productions. He has been a faculty member of Lyric Opera of Chicago's Ryan Opera Center, San Francisco Opera's Merola Opera Program, and the Ravinia Festival's Steans Institute. His private coaching clients sing at the world's great opera houses, including the Metropolitan Opera, La Scala Milan, the Royal Opera House, the Vienna State Opera, San Francisco Opera, and Lyric Opera of Chicago.

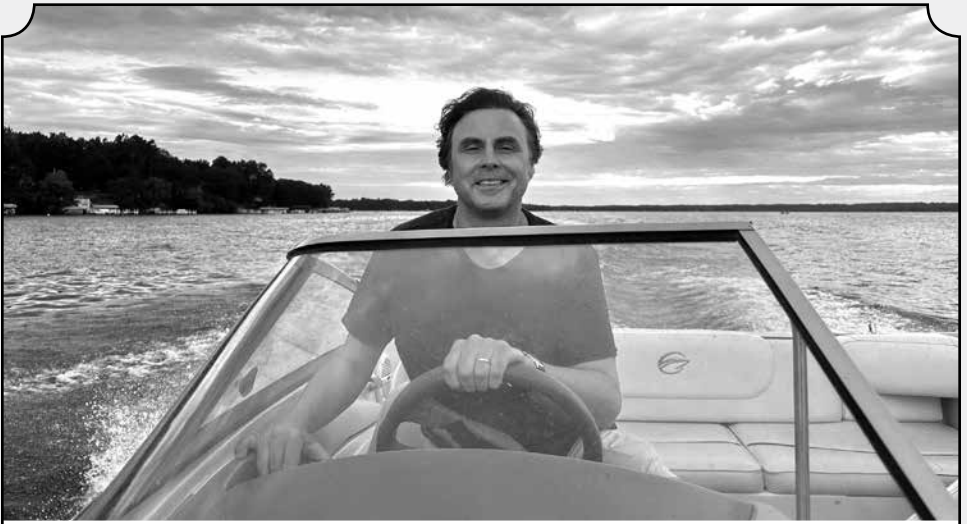
Mr. Darling received degrees from the Royal Scottish Academy of Music, the Royal Academy of Music, and the University of Michigan. He studied art song accompaniment with the renowned pianists Christoph Eschenbach, Martin Isepp, Graham Johnson, and Martin Katz. He also studied vocal repertoire with many of the world's great singers, including Sir Thomas Allen, Elly Ameling, Victoria de los Angeles, Reri Grist, Marilyn Horne, Christa Ludwig, Hermann Prey, Peter Schreier, and Renata Scotto.



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Thomas E. Caestecker, Jr.

December 12, 1968 — August 17, 2025

“I believe I speak for my mom and siblings in saying my dad encompassed many beautiful facets of life, including music.

If I didn't know any better as a kid, I would have believed he was in a band. His office was like his own little music studio, complete with an electric and bass guitar, harmonicas, a drum set, and a maraca that looked like a plum. He mainly liked playing his electric guitar, but he tried to play everything else because he wanted to learn.

Our great-grandfather played the violin, and when my dad found it a few years ago, he wanted to learn how to play it himself. My sister, Ella, plays the piano, and his eyes would light up every time she played, sometimes joining in the sing-along.

I can't listen to music without thinking about him. Over these past several months, I have worried I'll lose certain memories of him. However, whenever I listen to his favorite songs, I feel his spirit, and I know his memory will never fade from my mind.

My taste in music is greatly influenced by his variety as we grew up. Music allows me to open up and be vulnerable about him.

For the last seven or so years, he listened to 'Dream Song' by Widespread Panic before bed. It's hard for me not to cry to that song now, but it is cathartic for how I am grieving him. That song and many others make me reflect on the amazing times I shared with him throughout my life while also feeling his warmth from beyond.

Our father's spirit is in music, and I know he will be present on July 17th at the recital.”

~ Charles Caestecker

Shining Light Choral Program

SATURDAY, AUGUST 1

7:00 p.m. Pre-Concert Talk

7:30 p.m. Concert

First Congregational Church of Ripon



John C. Hughes | Conductor

John C. Hughes, D.M.A. enjoys a multifaceted career as a professional conductor based in Chicago. He is the Music Director of Chicago Master Singers and the Director of Choral Programs at the Green Lake Festival of Music in Wisconsin, where he conducts the annual Choral Institute and is the founding conductor of the Composer Residency (est. 2018). Additionally, he frequently serves as a guest conductor, clinician, and presenter. For more information, please visit his website: www.johnchughes.com.

Choral music has long been a highlight of the Green Lake Festival of Music. Two choral-orchestral works centered on the theme of *Light* ground this year's free program—Morten Lauridsen's lush *Lux Aeterna* and Elaine Hagenberg's inspirational *Illuminare*. Shawn Kirchner's thought-provoking *America the Beautiful* will also be performed in honor of the United States' semiquincentennial.

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John C. Hughes – conductor

Lux Aeterna (1997) **Morten Lauridsen** (b. 1943)
America the Beautiful (2004) **Shawn Kirchner** (b. 1970)
Illuminare (2016) **Elaine Hagenberg** (b. 1979)

Orchestra

VIOLIN I

Yuliya Smead
 Justyna Lutow Resch
 Yukiko Grine
 Taylor Giorgio
 Laura Duggan
 Katherine Ennis
 Tatiana Migliaccio
 Iuliia Mykolyk

VIOLIN II

Megan Karls
 Angelica D’Costa
 Jennifer Coopman
 Audrey Nowak
 Erik Leveille
 Bianca Balderama

VIOLA

Barbara Beechey
 Matthew Michelic
 Blakeley Menghini
 Marvin Suson
 Laura Vandenberg

CELLO

Katherine Decker
 Miyoko Grine-Fisher
 Roza Borisova
 Nancy Kaphaem

BASS

Mark Urness
 Emmett Jackson

WOODWINDS

Linda Korducki, flute
 Chris Zello, clarinet
 Jennifer Bryan, oboe
 Andrew Jackson, bassoon

BRASS

Bruce Atwell, horn 1
 Andres Moran, horn
 Kenneth Johnson, bass trombone

PERCUSSION

Scott Elford
 Jim Robl

PIANO

Kirstin Ihde



Julia Bezems Taccolini | Choral Conducting Apprentice

Julia Bezems Taccolini is a choral conductor and soprano dedicated to building community through music. She holds a Master of Sacred Music in choral conducting from the University of Notre Dame, where she co-directed the Children’s Choir Liturgical Choir and assisted with Saint Mary’s College’s Belles Voix.

Previously, while working as a software engineer at Microsoft in Seattle, Julia remained active in the choral scene, performing with Seattle Pro Musica, Opus 7, and Radiance. As a leader for Crescendo North America, she also organized collaborative sacred music projects across the city.

Originally from Allentown, Pennsylvania, Julia earned dual degrees in voice performance and computer science from the University of Michigan, where she sang with the Chamber Choir and served as Director of Vocal Music at First Presbyterian Church of Northville. She currently serves as Board President for Seven Mile, a nonprofit providing arts and coding programs to Detroit youth.

Gala Fundraiser

THURSDAY, AUGUST 6

5:00 p.m. Cocktail Hour

6:00 – 9:00 p.m. Gala Fundraiser

\$100/Ticket

Blossom & Hops, Ripon



The Green Lake Festival of Music **Gala Fundraiser** will close the 47th season with a BBQ buffet catered by J's BBQ and Mr. and Mrs. P's Eatery. Cocktails will be available from a cash bar at 5:00 p.m. The evening will include live music, recordings of concerts from throughout the season, a 50/50 cash raffle, a live auction, a silent auction, and more. Raffle items will include the original artwork seen above commissioned from local artist Joye Moon. Please consider a ticket to this event that helps support the festival season.

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Consisting of individuals committed to the mission, vision, and programs of Green Lake Festival of Music, the Festival Board has provided governance for the organization since it was established in 1979. The current Board includes members from diverse backgrounds in business, education, legal, scientific, and medical professions.

Together they serve as representatives of the community to ensure the artistic, administrative, and financial integrity of the festival. They meet four times annually as a Board and, in addition to financial support, provide many hours of volunteer service in the planning and presentation of Festival activities and events.

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The Encore Society is made up of people who have chosen to support the festival by making gifts to the endowment or naming the festival as a beneficiary in their wills. We salute and thank these forward-thinking donors. (Named gifts are \$50,000 and above.)

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The Kreston Chamber Music Fund and The Willcocks Vocal Fund are designations to honor Former Festival Executive Director and Chamber Music Institute founder, Jeannette Kreston, and Sir David Willcocks and Jonathan Willcocks, father and son conductors and composers who led the Choral Institute and Green Lake Festival Children's Chorus between 1983 - 2003. Designated donations to these programs are used for annual expenses.

† *deceased*

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April 2025 - April 2026

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History of Green Lake Festival of Music

In 1979, under the leadership of Ripon College Choral Conductor Douglas Morris, a group of community leaders founded the Green Lake Festival of Music. At the time, no other presenting organization in this area offered summer chamber music, which made the festival's mission both important and unique.

In the ensuing years, the festival evolved into a comprehensive program, which was recognized in 2004 with a Governor's Award in Support of the Arts for its outstanding record of bringing cultural enrichment to Central Wisconsin. The festival's current programs comprise a series of concerts featuring top quality artists from throughout the United States and beyond; a two-week chamber-music workshop for string students starting at age 18 and extending to college age graduate students; two choral workshops; and the Thomas E. Caestecker Series of free family concerts with related programs in area libraries.

Presently the Festival concerts range from classical chamber and choral concerts to jazz and cabaret.

One of the more notable accomplishments of the festival's founder, Douglas Morris, was luring the world-renowned musician Sir David Willcocks, conductor of the London Bach Choir, and later his son Jonathan, director of the Junior Division of the Royal College of Music, to spend a week each summer directing a choral workshop. This successful arrangement began in 1982 and lasted for twenty years.

The festival then selected Stephen Alltop, conductor of the famed Apollo Chorus of Chicago and a member of the conducting faculty at Northwestern University, to conduct the festival's present Choral Institute. It is a four-day institute open to talented high school and adult singers, culminating in a final performance with orchestra. Dr. Alltop led the Choral Institute from 2004–2019.

In 2018, Dr. John Hughes, Director of Choral Activities at Ripon College, founded the Composer Residency, funded by donor Justus Paul. Dr. Hughes is presently music director of the Chicago Master Singers. This four-day workshop performs music of the composer-in-residence, with local and national singers forming the choir performing with professional musicians, conducted by Dr. Hughes.

In 1999, Executive Director Jeannette Kreston founded the Chamber Music Workshop. Anthea Kreston (violin, viola) and Jason Duckles (cello), members of the Amelia Piano Trio, provided leadership from 1999–2012. Cellist Thomas Rosenberg—on the faculties of Carleton and Macalester Colleges in Minnesota

and Artistic Director of the Fischhoff National Chamber Music Competition—served as artistic director from 2013–2017. He was followed in 2018 by concert pianist Andrew Armstrong, and since 2021 by Elizabeth Oakes, a chamber musician and violist. Oakes currently runs the Chamber Music Residency Program at the University of Iowa and serves as the director of the University of Iowa String Quartet Residency Program.

This program provides an intensive, high-quality experience for string students ages 18 and above, including graduate students, to play in small ensembles with internationally renowned faculty. Workshop activities include daily coaching, master classes, and performances, along with numerous free outreach events for the general public and for senior centers, libraries, and service groups.

In 2006, Jeannette Kreston also initiated the Thomas E. Caestecker Series of free family concerts with related programs in area libraries. These concerts, provided through the generosity of Mr. Caestecker, make the festival’s musical events more readily available to families and reach the youngest and oldest members of the audience. In 2017, Mr. Caestecker endowed this concert series.

In 2017, the festival’s board of directors initiated a three-year 40th Anniversary Legacy Campaign to add to its endowment with the goal of offering free concerts augmented by donations, sponsorships, and grants. The campaign’s success made it possible for the board to elect to make all concerts free of charge and to invite free-will donations and sponsorship. That decision in 2017 increased attendance at the concerts and broadened the financial support of the festival.

Committed to excellence and accessibility, the festival presents traditional and new works, sponsoring numerous commissions. It reaches a larger audience through Wisconsin Public Radio broadcasts and has achieved international recognition through eight concert tours by the Festival’s Chamber Choir to Poland, England, Wales, Scotland, Ireland, Italy, Austria, Hungary, the Czech Republic, and Canada’s Maritime Provinces.

~ *Sylvia Richards, Green Lake Festival Historian*

Festival Directors in our 47-Year History

Douglas Morris, 1979–1997
Jeannette Kreston, 1997–2011
Jeffrey Harkins, 2011–2014
Laura Deming, 2014–2019
Maria Dietrich (Interim), 2019–2020
Sam Handley, 2020–present

In memory of
Gladys
Veidemanis



*Who loved a good party almost
as much as she loved
Green Lake Festival of Music.*



THRASHER OPERA HOUSE
UPCOMING EVENTS

2026

Jamaica-On-The Lake-A

July 11 • \$30 • Gizzae (Reggae)

The Best of Second City - 2 Shows

July 18 • \$35 • comedy

Daniel Van Kirk

July 25 • \$30 • comedy

Vocality

August 08 • \$25 • a capella

Anna Fermin's Trigger Gospel

August 22 • \$30 • soul/roots

Cimarron 615

August 27 & 28 • \$30 • roots

Annual Party for the Arts

"Live From Green Lake, It's Saturday Night"

September 19 • \$400/\$200

Steely Dane

September 25 • \$30 • steely dan

Gin, Chocolate & Bottle Rockets

October 02 • \$27 • Legends in Harmony

The Jimmys

October 03 • \$20 • blues | r&b

The Dreamboats

October 04 • \$30 • 50's & 60's

Charlie Parr

October 09 • \$27 • blues | country

Vanessa Collier

October 10 • \$27 • blues

Rucksack Revolution

October 16 • \$30 • singer/songwriter

The Samples

October 17 • \$32 • reggae/folk/rock

Duane Betts & Palmetto Motel

October 22 & 23 • \$45 • soul/rock



Tab Benoit

Photo: Ric Damm



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