

Arts Capacity  Presents

The Wyoming Festival



Artwork by Anne M. Guzzo

New Music in the Mountains

Grand Teton National Park, UW-NPS Research Station



July 15 & 16, 2026

Special thank you to **Catherine B. Nelson** for her generous sponsorship of this year's Wyoming Festival. Thank you to **mickey babcock** for her unwavering support of Grand Teton National Park, and especially for her support of the Wyoming Festival and women composers. Gratitude to the UW Research Institute at AMK Ranch and the staff here for making it possible: **William Fetzer**, director; **Casey Brucker**, station manager; **Bonnie Robinson**, office manager; **Shawna Emery**, office assistant; **Sean Bertalot**, media assistant; **Charlie Jahner**, operations; and **Samantha Veauthier** and **José Hernández**, seasonal staff.

The Wyoming Festival: New Music in the Mountains

Wednesday, July 15, 2026, 6:30pm
UW Research Institute at the AMK Ranch
1 AMK Ranch Road, Moran, WY
Grand Teton National Park

Thursday, July 16, 2026, 6pm
National Museum of Wildlife Art
2820 Rungius Rd, Jackson, WY

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

Holly Mulcahy, violin
Barbara Scowcroft, violin
Rita Porfiris, viola
David Mollenauer, cello
Craig Mulcahy, trombone

Program

Quiet MountainTim Hinck
string quartet

What We Bring With Us Shawna M. Emery
violin, cello

A Pika's Day Anne M. Guzzo
I. Talus Sunrise
II. Afternoon Rains
III. Flower Run
violin, trombone

Western Red Fox Maren Marchesini
I. Rabbit Hunt
II. Sun Nap
string quartet

Sibling Rivalry George Clinton
I. Damn, I wanted a Sister
II. Oh, Yeah?
III. Spit Fight
IV. Family Hug
string quartet, trombone

Program Notes

Quiet Mountain draws parallels between the serene, small mountains around my home in Tennessee and the stately mountains that rise from Jackson Lake. Despite the rugged and wild mystique that these mountains evoke, what I took from my time in the Tetons was the strong impression of the quiet, both physical and spiritual. This is, essentially, a short piece of "mountain music" (the Appalachian variety from my hometown mountains) put through the filter of my time on Jackson Lake.

- Tim Hinck

When I was young, talk of time spent in the mountains would always bring out my dad's two most magical nature stories. He would describe waking up to northern lights filling the sky on a moonless night, and the surreal experience of sitting in a wide meadow, listening to the eerie sound of elk bugles echoing all around. If you've heard stories like these from someone you love, you know what it feels like to carry a little of that magic with you — letting your imagination run wild until you finally experience it for yourself.

In ***What We Bring With Us***, I share my story of hearing the long-imagined sound of elk bugling for the first time – wrapped in my husband's arms in a stolen moment alone, watching the sun set behind the Tetons on our wedding day.

The piece unfolds in three sections. The joyful groove of the opening is shaped by mirrored 3+3=6-bar phrases and an overarching formal structure inspired by the imperfect symmetry of elk antlers. The middle section draws on the large leaps and low rhythmic grunts of elk bugles, while the final section transforms these gestures, humanizing them with regular 4-bar phrases and a standard fiddle tune structure.

The harmonic language of the piece is centered around the pitches A, E, C, and D (with D representing Y) — the initials of friends who shared a similar moment on the shores of Yellowstone Lake in Yellowstone National Park. More than a piece about elk or landscape, *What We Bring With Us* is about sharing something meaningful with someone you love, watching them fall in love with it too, and carrying the joy of that shared moment long after the sound has faded.

- Shawna Emery

Little Lagomorphs

I always feel incredibly lucky when I see a pika, the russet potato-sized lagomorph (rabbit family) with round ears and no perceivable tail. They live at high altitude under talus (rock) piles at the base of tall mountains or cliffs. They collect flowers and grasses to store in hay piles for the long alpine winters. These little creatures are like the proverbial canary in the coal mine, but a mountain version: they can't survive above 78 degrees Fahrenheit. In 2011, scientists Jessica A. Castillo and Clinton W. Epps researched them at the University of Wyoming National Park Research Station (now named the UW Research Institute at the AMK Ranch). They learned that mountain pika need three things to survive: 1) connected talus 2) significant moisture 3) plentiful grasses and forbs (flowers).

Movement I: Talus Sunrise uses a very steep opening line in the trombone, crossing all of its range, musically symbolizing the dramatic landscape in which the pikas live. Both instruments employ steep arpeggios up and down. The playful middle section represents the beginning of the active season for the little lagomorphs. The classic high "beeeee" sound of the pika is heard throughout the piece on the violin.

Movement II: Afternoon Rains – plucked strings and staccato (short) muted trombone represent raindrops—and as the movement progresses it follows the form of a proper mountain squall, the kind you can see coming across the valley, arriving, growing more intense and rainy, then passing over.

Movement III: Flower Run – one source I used for pika research suggested that an individual animal makes over 40,000 trips in the summer to grab grasses and forbs for their winter hay pile stash. One little mammal had better be fast to get all that done! Flowers are preferable and are represented by trilling instruments. You might hear my version of the pika coming across a field of July wildflowers in abundance.

- Anne M. Guzzo

Western Red Fox is written in honor of an elegant red fox who lives near Christikon Camp, located at the convergence of the Beartooth and Absaroka mountain ranges in Southwest Montana. Its two movements depict a spirited hunt—an existential battle between predator and prey—followed by a satisfied nap in the sun. This is Maren's first original piece for string quartet.

- Maren Marchesini

Sibling Rivalry came about at the suggestion of violinist Holly Mulcahy. She asked me to compose a duet for her and her brother, trombonist Craig Mulcahy, that explored some of the various aspects of siblings growing up together. I am the oldest of 3 siblings, so I was already very familiar with what that is like.

The piece unfolds in 4 movements.

- “Damn, I Wanted A Sister” The frustration of the older sibling at getting a baby brother rather than the sister she would have preferred:
- “Oh, Yeah?” The collaborative playing that eventually becomes fierce competition, and, inevitably, ends in a big fight.
- “Spit Fight” - The yelling, teasing, mocking, stomping, and spitting that is characteristic of a sibling squabble.
- “Family Hug” At the end of the day, they are family and come to realize that they will always share that special bond and be there for each other.

- George Clinton

About the Performers

Inspired at an early age by the vivid storytelling of Rimsky Korsakov’s Scheherazade, **Holly Mulcahy** has dedicated her career to the transformative power of music. This lifelong connection to the violin has evolved into a multifaceted career defined by orchestral leadership, a robust solo presence, and a mission driven approach to social advocacy.

Holly serves as the Concertmaster of the Wichita Symphony Orchestra, where she also holds the innovative title of Curator of Audience Engagement and Innovation. In this dual role, she works to dismantle traditional barriers to the concert hall, rethinking classical models to build authentic relationships with diverse communities. Her extensive leadership journey includes appearances as guest concertmaster for prestigious ensembles such as the Chattanooga Symphony and Opera, Indianapolis Chamber Orchestra, and Columbus Symphony.

As a soloist, Holly is a passionate champion of living American composers, gaining national acclaim for her performances of works by Jennifer Higdon, Jim Stephenson, and Philip Glass. Notably, she has performed George S. Clinton’s Western themed violin concerto, *The Rose of Sonora*, more than 36 times across the country. Her collaborations include the 2026 premiere of Dan Perttu’s concerto, *Stealing From Birds*, a large scale work exploring music, ecology, and natural soundscapes.

Beyond the stage, Holly is a recognized cultural thought leader featured in NPR, Morningstar, and MarketWatch. She also shares insights through Neo Classical, her monthly column examining the evolving future of the classical music industry.

Driven by the belief that music is a vital source of resilience, Holly founded Arts Capacity, a charitable organization that brings live music into correctional facilities to support emotional growth and reentry preparation. Based in Chicago, Holly performs on a 1917 Giovanni Cavani violin, previously owned by Eugene Fodor, and a bespoke bow by master maker Douglas Raguse.

Visit HollyMulcahy.com for more information.

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

The family moved to Chicago, and Barbara continued studying violin and played with the Chicago Youth Orchestra and her school orchestra. Her music studies took her to the Mozarteum in Austria, the North Carolina School of the Arts, and the University of Utah, where she graduated with a Bachelor of Arts in Violin Performance and a Master of Music in Conducting. She often teaches the University of Utah as an Adjunct Associate Professor.

Scowcroft is a violinist in the Utah Symphony and in the Grand Teton Music Festival Orchestra each summer. Barbara has enjoyed many wonderful occasions to perform and tour with the Pittsburgh Symphony, where she was part of the 2018 GRAMMY® Award- winning recording of Shostakovich's Fifth Symphony. She serves as Music and Executive Director of the Nova Chamber Music Series, having received the Governor's Award in the Arts. She recently had the opportunity to play with ProMusica Chamber Orchestra in Columbus, Ohio and with the Chattanooga Symphony in Tennessee.

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

American violist **Rita Porfiris** has performed worldwide as a chamber musician, orchestral musician, and as a soloist.

Currently the Co-Principal Viola of the Iceland Symphony, she was formerly a long tenured member of the Houston Symphony and a guest of the Indianapolis, Chicago, and Radio-Sinfonie Orchester Berlin. Her academic career saw her as Professor of Viola and Chair of Chamber Music at The Hartt School, as well as faculty at New York University, the University of Houston Moores' School of Music, Florida International University, and the Harlem School for the Arts in New York. She has given master classes across the U.S., United Kingdom, Europe, Asia, South and Central America.

Rita is a member of the Miller-Porfiris Duo and QuartetES and has commissioned over 50 works for these two ensembles. She has also commissioned, premiered and recorded many works for solo viola as well as viola and orchestra. The Baltimore Sun declared "Rita Porfiris proved an ideal soloist, as much for her richness of tone and impeccable articulation as for the warmth and subtlety of her phrasing." She was the recipient of Austria's Prix Mercure, a prize winner in the Fischhoff Chamber Music Competition and the Primrose International Viola Competition, and a laureate of the Paolo Borciani International Quartet Competition.

Rita's transcriptions have been enjoyed worldwide. Gramophone Magazine called her transcription of Gliere's Eight Pieces Op. 39, "satisfying" and "sung with beautiful warmth." She is a musician or featured musician on over 100 commercial albums and television productions. On the production side, her video work for classical concerts has been favorably reviewed by the Guardian and the UK based "Arts Desk", getting "five stars for originality and execution."

She received her BM and MM from The Juilliard School.

www.RitaPorfiris.com

Cellist **David Mollenauer** received his Bachelor and Master of Music degrees from The Juilliard School with Harvey Shapiro and continued his studies with Lynn Harrell at USC. He has performed across the U.S., Central America, Europe, and Asia. An avid chamber musician, Mr. Mollenauer is a founding member of the SOLI Chamber Ensemble, one of the country's premier contemporary music ensembles which has commissioned over a hundred new works. He is currently Principal Cello of Harmonium of Texas and former Assistant Principal Cello of the San Antonio Symphony. He has been performing with the Grand Teton Music Festival for well over 20 years, and teaches cello at Trinity University.

Born in Denver, Colorado, **Craig Mulcahy** has been a member of the National Symphony Orchestra since 2006, when he joined as Second Trombonist. In 2010, he was appointed Principal Trombonist. Prior to his tenure with the NSO, he served as Principal Trombone of the Kennedy Center Opera House Orchestra for seven years, and also held positions as

Second Trombone with the Buffalo Philharmonic Orchestra and Principal Trombone of the Tulsa Philharmonic. He has additionally appeared as Guest Principal Trombone with ensembles including the Los Angeles Philharmonic, San Francisco Symphony, and The Philadelphia Orchestra.

A graduate of The Juilliard School and the University of Northern Colorado, Mr. Mulcahy was the first-prize winner of the prestigious Zellmer-Minnesota Orchestra Trombone Competition. An active clinician and soloist, he has presented recitals, performed concertos, and led masterclasses throughout the United States and internationally.

Mr. Mulcahy can be heard on numerous recordings, including recent releases with the National Symphony Orchestra. Outside of music, he is an avid pilot and enjoys flying airplanes, as well as hiking and cycling in his free time.

About the Composers

Tim Hinck is an American composer of Brazilian and Japanese heritage. His musical compositions and multimedia performances have been presented across the country and abroad in Spain and the Netherlands where he was a Fulbright scholar from 2004 to 2006. Exploration and discovery are fundamental elements of Hinck's work. His compositions, whether performed in an abandoned warehouse, a grassy field, or a concert hall, help bring clarity to the tumultuous, human experience. Often described as "maximalist", Tim Hinck's compositions are a deeper dive into past musical styles, often within the same piece at the same time, in a way that is both familiar to audiences' ears and completely new. Hinck scored the music for the Emmy award-winning documentary *From the Streets to the Stage*; his opera *Eve Apart* premiered in Pittsburgh, PA in 2015, and his recent compositions have been performed by Houston's ROCO Ensemble, the Chattanooga Symphony, the Ann Arbor Symphony, at the Juilliard school, and by the Wichita Symphony Orchestra.

Follow Tim Hinck's upcoming musical adventures on Instagram and Facebook at "timhinck"

Shawna Emery is a composer and oboist inspired by nature, the goodness in people, and her home state of Wyoming. She holds degrees in oboe performance and composition from the University of Wyoming and Bowling Green State University. Shawna currently works as a bookkeeper at the Seattle Chamber Music Society, an office assistant at the UW-NPS Research Station, and as the assistant director of the Wyoming Festival: New Music in the Mountains.

Passionate about cross-disciplinary work, she has collaborated with scientists, artists, and performers through the Wyoming Festival since 2016. Her projects include *Bumble Bee Revery* (2017), *Potamopyrgus* (2018), and *The Beaver and the Willow* (2023). She has

also commissioned new works for oboe by previous Festival fellows Becka Dulaney and Monica Mendoza. In her free time, Shawna enjoys playing ukulele, crocheting cozy gifts, making a mess in the kitchen, entertaining a large orange cat named Clark, and exploring the great outdoors with her best friend – a little black dog named Archie. For more information, visit shaw nawolf.com.

Anne M. Guzzo is a composer who draws on science and nature, playful absurdism, and interdisciplinary collaboration to create music that has been described as moving and humorous. She was the 2025 Composer in Residence for the Wyoming Symphony, conducted by Christopher Dragon.

Guzzo—an Emmy-nominated and internationally performed composer—is passionate about new music. She founded and directs the Wyoming Festival: New Music in the Mountains, a chamber music festival in Grand Teton National Park. Anne has been a fellow in residence with Ucross, Wyoming and the Whitely Center at Friday Harbor Labs in Washington state.

Her music has been heard on NPR's Performance Today, on the Grand Teton Music Festival Inside the Music Series, and the Bowling Green New Music Festival, and performed by mezzo-soprano Kelley O'Connor and SOLI Chamber Ensemble, Voices of Change, the Miller-Porfiris Duo, the Chattanooga Symphony, the Cheyenne Symphony, The Colorado Springs Chorale, Third Angle, The Wyoming Symphony, and others. For more information, go to anneguzzo.com.

Maren Haynes Marchesini is a choral director, cellist, vocalist, composer, and scholar with broad-ranging performance experience spanning global music traditions, indie and folk rock, and choral and

orchestral music. She holds a PhD in Ethnomusicology from the University of Washington where she focused on megachurches, gender, and ritual, and she continues scholarly work in Christian congregational song. Maren serves as Director of Worship & Music at Hope Lutheran Church and Program Director for Hope's Center for the Arts in Bozeman, MT. She currently sings with Roots in the Sky Chamber Choir, and composes, arranges, and performs with Hemispheres instrumental duo, Opus Treble Ensemble, and songwriter John Hermanson. She lives in Bozeman with her spouse Michael and their two children Asa (7) and Kaj (5).

George Clinton is an award-winning composer who has scored over 100 films, most notably the “*Austin Powers*” movies; Disney’s “*Santa Clause*” sequels; “*Mortal Kombat*”; and HBO’s Emmy Award winning “*Bury My Heart At Wounded Knee*.”

In addition, he serves on the Music Executive Branch of The Academy (Oscars), was an advisor to the Sundance Composers Lab for years, and was Chair of the Film

Scoring Department at the Berklee College of Music in Boston from 2012–2015.

Awards include the Ambassador Award from the Society Of Composers and Lyricists, Grammy and Emmy nominations, and nine BMI Film Music Awards, including their highest honor, the BMI Icon Award for career achievement.

Currently he has been focusing more on composing concert music. His epic Western concerto “*The Rose of Sonora*” (which he wrote for renown violinist Holly Mulcahy) is being performed by symphony orchestras all across the country.

This year he was appointed “Composer In Residence” for Arts Capacity, the non-profit founded by Holly Mulcahy dedicated to bringing live music, art, and communication to underserved communities—particularly those within the prison system. The residency launched with a new project titled “*Sibling Rivalry*” which is being premiered at the 2026 Wyoming Festival.

A New Chapter for The Wyoming Festival – New Music in the Mountains

This season marks an exciting milestone for The Wyoming Festival – New Music in the Mountains. Beginning in 2026, the Festival officially joins Arts Capacity, becoming a core program of the national nonprofit while continuing its mission of fostering the creation and performance of new music inspired by the nature, science, and culture of the Teton Region.

For a decade, The Wyoming Festival has been a place where composers and performers come together to present new works in one of the country's most inspiring landscapes. Through this partnership, these new pieces will now have a life far beyond their world premieres. Pieces written for the Wyoming Festival will become part of Arts Capacity's year-round national programming, reaching audiences in correctional facilities and communities across the country.

Together, Arts Capacity and The Wyoming Festival are building a new model for contemporary music—one that not only commissions and premieres new works, but ensures they continue to be performed, shared, and experienced. Through interactive performances, meaningful dialogue, and a commitment to listening as much as performing, this partnership seeks to bring living composers into new spaces, elevate the voices and experiences of audiences, and make new music more accessible than ever before.

We are excited to begin this next chapter together and invite you to be part of it. Your support helps commission new works, sustain The Wyoming Festival, expand Arts Capacity's national outreach, and bring transformative musical experiences to audiences both inside and outside traditional concert halls.

To learn more or support this shared mission, visit www.artscapacity.org.