

**MONTEUX SCHOOL & MUSIC FESTIVAL
2025**

MONTEUX FESTIVAL ORCHESTRA
Sunday, July 6, 2025

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PROGRAM

“Ride of the Valkyries” from *Die Walküre*, WWV 86B

**Richard Wagner
(1813 – 1883)**

Conductor: Garrett Clay

Variaciones Concertantes, Op. 23

**Alberto Ginastera
(1916-1983)**

- I. Theme for Cello and Harp (Adagio molto espressivo)
- II. Interlude for Strings (L'istesso tempo)
- III. Variazione giocosa for Flute (Tempo giusto)
- IV. Variazione in modo di scherzo for Clarinet (Vivace)
- V. Variazione drammatica for Viola (Largo)
- VI. Variazione canonica for Oboe and Bassoon (Adagio tranquillo)
- VII. Variazione ritmica for Trumpet and Trombone (Allegro)
- VIII. Variazione in modo di moto perpetuo for Violin (L'istesso tempo)
- IX. Variazione pastorale for French Horn (Largamente)
- X. Interlude for Winds (Moderato)
- XI. Reprise of Theme for Double Bass (Adagio molto espressivo)
- XII. Final Variation in Rondo form for Orchestra (Allegro molto)

*Conductors: Ana Vashakmadze (i-iv),
Misaki Hall (v-viii), Justin Kinchen (ix-xii)*

INTERMISSION

Aaron Copland - Fanfare for the Common Man
Conductor: Benjamin Stayner

Symphonie Fantastique, Op. 14

**Hector Berlioz
(1803 – 1869)**

- I. Rêveries – Passions (Daydreams – Passions)
- II. Un bal
- III. Scène aux champs (Scene in the country)
- IV. Marche au supplice (March to the scaffold)
- V. Songe d'une nuit du sabbat (Dream of a night of the sabbath)

*Conductors: Jeremy Ho (i), Juan Florez (ii),
Martín Alexander Arellano (iii), Vera Lu (iv), Hannah Reitz (v)*

PLEASE turn off cell phones, pagers, watch alarms, etc.

Remain silent while the orchestra tunes.

No applause between parts of a multi-movement work.

MONTEUX FESTIVAL ORCHESTRA 2025

VIOLIN

Katie Cox (McKinney, TX)
Ashley Crawford (Winchester, VA)
*Juan Florez (Miami, FL)
*Misaki Joyce Anne Hall (Radcliff, KY)
*Jeremy Ho (Vancouver, BC, CANADA)
*Justin Kinchen (Indianapolis, IN)
Yixuan Lai (Shenzhen, CHINA)
*Hannah Reitz (Northfield, MN)
*Adrian Rogers (Bronx, NY)
Evan Thornton (Jacksonville, FL)
*Zongheng Zhang (Enshi, China)

VIOLA

Aria Anderson (Philadelphia, PA)
Cornelia Di Gioia (Evanston, IL)
Brynn McKay (Asheville, NC)
Noah Stevens (Maplewood, NJ)
Emma Welsh (Lenexa, KS)

VIOLONCELLO

Micah Christiansen (Minneapolis, MN)
*Garrett Clay (Atlanta, GA)
Sean Muller (Orlando, FL)
Liam Reilly (Clifton, NJ)
Abby Sliwinski (Cedar Falls, IA)
*Benjamin Stayner (Youngstown, NY)

CONTRABASS

Maria Gramelspacher (Nashville, TN)
Michael Scott (Oklahoma City, OK)

FLUTE / PICCOLO

Angelina Lim (Ellicott City, MD)
Katherine Marx (Boise, ID)
Allison Schultz (Rochester, NY)
Colleen Welsh (Pittsburgh, PA)

OBOE / ENGLISH HORN

*Phillip Larroque (New Orleans, LA)
Natalie Myers (Lawrence, KS)
Noa Weinreb (Raleigh, NC)

CLARINET

*Martín Alexander Arellano (Oakdale, CA)
Carl Ek (Montreal, QC, CANADA)
Kevin Jin (Buford, GA)
Andrew Robertson (Birmingham, AL)

BASSOON / CONTRABASSOON

Ryan Kapsandy (Olympia, WA)
Julien Rollins (Billings, MT)
E Senn (Lynn, MA)
Ryan Zych (Chicago, IL)

HORN

Jackson Cadengo (Houston, TX)
Abigail Konopik (St. Louis, MO)
Nora Lemmon (Columbus, OH)
Maxwell Liber (Libertyville, IL)
Ryan Peterson (York, PA)

TRUMPET

*Thomas Green (San Luis Obispo, CA)
Jesse Hamilton (Altoona, PA)
Mason Kibble (Pittsburgh, PA)
William Parrack (Conway, AR)

TROMBONE

Andrei Parrish (tenor) (Dallas, TX)
Conrad Wilson (Nashville, TN)
Ryan Liu (bass) (Sunnyvale, CA)

TUBA

Jacob DuPont (Houston, TX)

TIMPANI / PERCUSSION

Christopher Boxall (Gleneg, MD)
Aidan Frank (Columbus, OH)
*Gabriel Levy (Toronto, CANADA)
Allison Olds (Lakeland, FL)

HARP

Anastasia Arango (Ashford, AL)
Anna Loegering (Stillwater, MN)

KEYBOARDS

*Vera Tianyi Lu (Hebei, CHINA)
*Ana Vashakmadze (Tbilisi, GEORGIA)

** Denotes Conductor*

+ Denotes Guest Musician

PROGRAM NOTES

RICHARD WAGNER (1813-1883)

“Ride of the Valkyries” from *Die Walküre*, WWV 86B (1870)

Few composers have left as substantial a mark on classical music as 19th-century German composer Richard Wagner. Wagner spent more than twenty years writing the libretti, composing the music, and organizing the staging for his monumental opera collection *Der Ring des Nibelungen*. This work, consisting of approximately fifteen hours of music, tells an epic story inspired by German, Norse, and Greek mythology over the course of four operas. The second of these operas, *Die Walküre*, revolves around Brünnhilde, one of the immortal Valkyries and daughters of Wotan. “Ride of the Valkyries” is the opening to Act III, in which the famed warrior maidens ride in on their flying horses and gather on a mountaintop while carrying the souls of fallen heroes to Valhalla. This five-minute excerpt was an instant hit when the opera premiered, and remains an audience favorite to this day.

-Garrett Clay

ALBERTO GINASTERA (1916-1983)

Variaciones Concertantes, Op. 23 (1953)

Alberto Ginastera is widely regarded as one of the most important Argentinian composers of the twentieth century and a true ambassador of Argentine culture (much to his chagrin). Much of his work has signature “calling cards” that highlight traditional aspects of Argentina’s history. Whether it be the rich sonorities of the guitar or the malambos of the Gauchos, Ginastera intentionally placed musical reminders of Argentina’s cultural heritage throughout his earlier works, including his 1953 composition *Variaciones Concertantes*.

Unlike most artists for whom historians must retroactively categorize their oeuvre into periods without the consultation of the artists themselves, Ginastera arranged his own life’s work into three phases: “Objective Nationalism” (1934-’48), “Subjective Nationalism” (’48-’58), and “Neo-Expressionist” (’58-’83). The *Variaciones* fall squarely in the middle of his “Subjective Nationalist” period. His Objective works were used as vehicles to champion Argentina’s culture with a modern touch. His Subjective works still used some of the calling cards audiences had grown familiar with, but with more focus on what those aspects personally meant to him and his approach to the orchestral sound world itself. As he became more vexed with Argentinian politics, Ginastera moved to Geneva in 1969 and separated himself entirely from his former identity as Argentina’s top composer. His Neo-expressionist works were much more serialist in nature, and were intentionally stripped of the cultural references which had become a burden rather than a vehicle for creative expression,

The *Variaciones Concertantes* is a piece with twelve short movements, each featuring a different solo instrument before the full orchestra finale. There are two interludes (one for strings and one for woodwinds), seven character variations, a reprise of the main theme, and a bombastic final variation infused with the malambo dance tradition of the Argentinian cowboys: the Gauchos.

-Justin Kinchen

HECTOR BERLIOZ (1803-1869)

Symphonie fantastique, Op. 14 (1830)

Composed in 1830, Berlioz's *Symphonie fantastique* was a groundbreaking work that helped define the Romantic era. This five-movement symphony captivates with its vivid orchestration and expansive dramatic scope, pioneering both programmatic narrative and cyclical form (the return of musical material within multiple movements) within the symphonic format. It tells the tale of an artist of "unhealthily sensitive nature" consumed by obsessive love, who goes on an opium-fueled reverie-turned-nightmare spiraling through longing, despair, hallucination, and ultimately a grotesque vision of his own execution and a witches' sabbath. Central to the piece is the *idée fixe*—a recurring melody symbolizing the "beloved" object of his unrequited love—that transforms across movements, mirroring the protagonist's psychological unraveling.

I. *Rêveries – Passions*: The first movement introduces the artist's dreamlike state. A hesitant, introspective introduction gives way to a sweeping and impassioned Allegro that captures the first stirrings of infatuation. Here, the *idée fixe* makes its debut—graceful, lyrical, and tender—soon to be swept up in waves of feverish passion and emotional unrest. The music shifts between moments of personal reflection and emotional outbursts, vividly portraying the emotional extremes of a young artist intoxicated by love and fantasy and even ending with a moment of religious reflection.

II. *Un bal*: The second movement is set in a vivid ballroom scene, where the protagonist glimpses his beloved amidst a swirling waltz. The use of two harps evokes the elegance and splendor of this romantic dance. The *idée fixe* briefly reappears twice, serving as a reminder that his love remains longingly ever-present but unattainable.

III. *Scène aux champs*: In an idyllic summer evening in the Swiss mountains, two shepherds (represented by an English horn and offstage oboe) play the *ranz de vaches* across the mountains, a call and response to call flocks together. A gentle zephyr brings a short-lived peace to the narrator, but with the reappearance of his beloved, doubt and "painful forebodings" disturb his repose. When the opening *ranz de vaches*

returns, the English horn calls but no response is heard, only the rumble of distant thunder (an iconic passage written for four timpanists), and the protagonist is left contemplating his own loneliness.

IV. *Marche au supplice*: In his opium-induced dream, the protagonist believes he has killed his beloved, and now he faces a death sentence as he is marched to the scaffold. The music is filled with unprecedented orchestral effects, starting with a timpani duet in thirds, with stopped horns and double basses, the march begins with a sense of solemnity and brilliance. In the end, the *idée fixe* returns briefly, like a last flicker of love suddenly cut off by the merciless conclusion of the guillotine as the crowds cheer.

V. *Songe d'une nuit du sabbat*: The protagonist dreams that after his execution he attends a witches' Sabbath. The dark night, replete with the chattering, shrill laughter, and groans of innumerable magical spirits and monsters, gives way to the beloved figure, now set in a wicked, vulgar fashion with the E-flat clarinet: she has become an evil spirit herself, and the ghouls and goblins rejoice madly at her arrival. The *Dies Irae* plainchant appears in a "burlesque" parody, and the dance is a cackling frenzy of movement and chaos.

Berlioz not only introduced innovations in the specific techniques of orchestration but also in the underlying conception of orchestration itself. He believed that the orchestra could achieve varied timbres through free combinations of instruments, unbound by the constraints of traditional orchestral sections and their assigned roles. Moreover, his music went beyond merely telling a story, mimicking sounds, or describing scenery. As he stated in his essay *On Imitation in Music*, he sought to explore music's capacity to evoke emotions and portray psychological states.

The work is often described as "semi-autobiographical": Berlioz began it after his first encounter in 1827 with actress Harriet Smithson, whose portrayal of Ophelia in *Hamlet* inspired Berlioz's relentless and unsuccessful pursuit for her love. As she refused to even meet him despite his many letters and overtures, he produced the *Symphonie Fantastique* in 1830. In another ironic twist, only three years (and a broken engagement) later, he was in fact finally to meet and marry Smithson; their marriage was happy for some time but ultimately fell apart.

-Juan Florez, Jeremy Ho, and Vera Lu

NAMED SCHOLARSHIP RECIPIENTS

2025

Michael Scott	Recipient of the Ed Allen and Lorraine Gawronski Scholarship
Mason Kibble	Recipient of the Chuck Collison Scholarship
Katie Cox	Recipient of the George and Charlotte Draper Scholarship
Juan Florez	Recipient of the Frederick and Constance Glore Scholarship
Gabe Levy	Recipient of the Michael Jinbo Endowment Scholarship
Jacob DuPont	Recipient of the Doug Kimmel and Ron Schwizer Scholarship in Memory of Frank Graham Jr.
Phillip Larroque	Recipient of the Doug Kimmel and Ron Schwizer Scholarship in Memory of Frank Graham Jr.
Vera Tianyi Lu	Recipient of the Doug Kimmel and Ron Schwizer Scholarship in Memory of Frank Graham Jr.
Benjamin Stayner	Recipient of the John Sheridan and Wendy Barcomb Scholarship
Hannah Reitz	Recipient of the Jane Shipman Scholarship
Liam Reilly	Recipient of the Jane Shipman Scholarship
Adrian Rogers	Recipient of the Nancy J. Hill and Mike and Pat Summerer Scholarship
Katherine Marx	Recipient of the Pierre and Mary Vauthy Scholarship
Misaki Hall	Recipient of the Joann and Sam Williams Scholarship
Andrew Robertson	Recipient of the Joann and Sam Williams Scholarship

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