

**MONTEUX SCHOOL & MUSIC FESTIVAL
2025**

MONTEUX FESTIVAL ORCHESTRA
Sunday, July 13, 2025

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MEMORIAL CONCERT

Pierre Monteux (1875-1964)

Charles Bruck (1911-1995)

Michael Jinbo (1956-2022)

Doris Hodgkins Monteux (1894-1984)

Nancie Monteux-Barendse (1917-2013)

PROGRAM

Overture to *I Vespri Siciliani*

**Giuseppe Verdi
(1813 – 1901)**

Misaki Hall, conductor

Suite from *Der Rosenkavalier*

**Richard Strauss
(1864 – 1949)**

Kyle Ritenauer, conductor

INTERMISSION

Paul Dukas - Fanfare from *La Péri*

Conductor: Hannah Reitz

Symphonic Dances, Op. 45

**Sergei Rachmaninoff
(1873 – 1943)**

- I. (Non) allegro
- II. Andante con moto (Tempo di valse)
- III. Lento assai – Allegro vivace

Tiffany Lu, conductor

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

Remain silent while the orchestra tunes.

Please, no applause between parts of a multi-section work.

Recording prohibited; photography only allowed between pieces.

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

GIUSEPPE VERDI (1813 – 1901)

Overture to *I Vespri Siciliani* (1855)

Verdi's *I vespri siciliani*, commissioned by the Opéra de Paris and premiered in Paris in 1855, stands as a powerful example of the French *grand opera* style complete with five acts, a large-scale cast, and even a substantial ballet. The plot is based on the historical event of the Sicilian Vespers of 1282 and their uprising against French rule, and explores themes of patriotism, perseverance, rebellion, and revolution.

The opera's overture opens with a distant, solemn march, evoking the weight of political oppression. Suddenly, the march propels into an allegro section, beginning with a battle cry foreshadowing the ultimate revolt. In between the foreboding brass fanfares and spiraling strings are both soaring melodies and quieter moments of yearning, weaving together key themes from arias throughout the opera. The overture concludes with a whirlwind of marches and the protagonist's declaration, "strike them down."

-Misaki Hall

RICHARD STRAUSS (1864 – 1949)

Suite from *Der Rosenkavalier* (1909-10)

Few composers have appeared more frequently on the Monteux School's Memorial Concert program than Richard Strauss. Alongside Brahms, Strauss has become a cornerstone of this annual tradition. Michael Jinbo himself conducted performances of *Death and Transfiguration*, *Till Eulenspiegel's Merry Pranks*, and the *Suite from Der Rosenkavalier* on the Memorial Concert, reinforcing Strauss's lasting presence in the school's musical legacy. Thanks to its technical complexity and emotional depth, Strauss's music remains at the pinnacle of the symphonic repertoire.

Set in the elegant world of old Europe, *Der Rosenkavalier* tells the story of Octavian, a young nobleman involved in a secret affair with the Marschallin, a married woman of high rank. When her boorish cousin, Baron Ochs, seeks to marry the innocent Sophie, the Marschallin suggests that Octavian act as the *Rosenkavalier*—the bearer of the ceremonial silver rose—on Ochs's behalf. But when Octavian and Sophie fall in love, a series of comic twists and misunderstandings unfolds. Ultimately, the Marschallin, acknowledging the passage of time and the inevitability of change, steps aside with quiet grace, allowing the young lovers to be together.

The Suite to *Der Rosenkavalier* starts with the very same music that launches the opera—bold horn calls and lush, surging strings that evoke the passion between Octavian and the Marschallin. The music then moves to Act II,

where Octavian presents the silver rose to Sophie. An oboe gently ushers in this intimate scene, with the rose itself depicted through a shimmering blend of harp, celesta, flutes, and solo violin. A brief burst of stormy music follows, capturing the moment Ochs realizes Octavian is no mere messenger but a rival for Sophie's affection. The Suite then launches into a series of elegant waltzes from Act II, as Ochs clumsily attempts to charm Sophie with boastful lines like, "With me, no night will be too long for you!" At this point, the narrative begins to dissolve, as the Suite loops back to earlier material before soaring into a sweeping orchestral rendition of the opera's final trio and duet—when the Marschallin graciously yields to the love between Octavian and Sophie. One final waltz, taken from Act III, brings the Suite to a glittering close—a fitting end to music that revels in the opulence, humor, and bittersweet nostalgia of Vienna's golden age.

-Kyle Ritenauer

SERGEI RACHMANINOFF (1873-1943)

Symphonic Dances, Op. 45 (1940)

Sergei Rachmaninoff suffered from depression his entire life, including recurring crises of confidence regarding his ability as a composer. During the years following World War I and the 1917 October Revolution, Rachmaninoff was forced to abandon composition almost completely in order to earn money as a piano soloist. Though he had more time to compose by the mid-1920s, he was stymied by frequent bouts of homesickness for his native Russia. His depression deepened at the onset of World War II, when he realized that he could not return to his homeland and had to continue living abroad. Rachmaninoff was acutely aware that music was a reflection of one's life circumstances:

A composer's music should express the country of his birth, his love affairs, his religion... it should be the sum total of the composer's experiences. I compose music because I must give expression to my feelings, just as I talk because I must give utterance to my thoughts... I am a Russian composer, and the land of my birth has inevitably influenced my temperament and outlook...

In my own compositions, no conscious effort has been made to be original, or Romantic, or Nationalistic, or anything else. I write down on paper the music I hear within me, as naturally as possible... What I try to do, when writing down my music, is to say simply and directly that which is in my heart when I am composing. If there is love there, or bitterness, or sadness, or religion, these moods become part of my music, and it becomes either beautiful or bitter or sad or religious.

Symphonic Dances, Op. 45 was Rachmaninoff's final work. IT was composed in 1940, during an especially fruitful summer when Rachmaninoff was

able to both compose and practice the piano for upcoming winter concerts. Following a four-year compositional silence, its quality surprised Rachmaninoff, who feared that he had lost the “strength and fire” of his younger years. A few months before his death, Rachmaninoff told a friend, “Yes, I don’t know how it happened. It must have been my last spark.”

The work was composed for and dedicated to Eugene Ormandy and the Philadelphia Orchestra, who premiered it on January 3, 1941. Originally conceived under the title *Fantastic Dances*, its three movements were to be called *Noon*, *Twilight*, and *Midnight*, representing three stages of life. Rachmaninoff had hoped that the work could be mounted as a ballet by Mikhail Fokine, whose *Paganini* ballet—based on Rachmaninoff’s earlier *Rhapsody on a Theme of Paganini*—had greatly pleased the composer, but Fokine died before the project could be realized. Rachmaninoff renamed the work *Symphonic Dances* and removed the movements’ programmatic titles. In an interview, Rachmaninoff said that the work “should have been called just *Dances*, but I was afraid people would think I had written dance music for jazz orchestra.” In truth, the work is more like a three-movement symphony than a dance suite.

Rachmaninoff’s *Symphonic Dances* are imbued with an intense rhythmic vitality that is characteristic of the composer’s later works. Rachmaninoff’s awareness of his own mortality is palpable throughout. At the end of the first movement, he quotes a theme from his *First Symphony* (1895), a work that represented his first big failure. Recast in a major key, the totally transformed theme serves as a warm apotheosis to an otherwise melancholy movement. The movement also features a haunting solo for the alto saxophone. As it was the first and only time Rachmaninoff wrote for the instrument, he sought advice from noted Broadway orchestrator Robert Russell Bennett. The nocturnal second movement is dominated by the triple-meter of a waltz. The rhythmic third movement quotes the requiem plainsong chant *Dies Irae* [Day of Wrath], a melody quoted by many composers. Rachmaninoff was obsessed with the *Dies Irae*, quoting it in all three of his numbered symphonies, his choral symphony *The Bells*, his tone poem *The Isle of the Dead*, and his *Rhapsody on a Theme of Paganini*. The third movement also quotes a theme from the composer’s choral *All-Night Vigil* (aka *Vespers*) and the Russian Orthodox chant *Blagosloven esi, Gosподи* [Blessed Be the Lord]. Marked “Alliluya” in the score, it conveys a feeling of victory over the death represented by the *Dies Irae* theme. At the end of the manuscript score, Rachmaninoff inscribed the words, “I thank thee, Lord.”

-Michael Jinbo

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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If you are interested in underwriting a Named Scholarship, please contact Executive Director, Dr. Stan Renard at info@monteuxmusic.org.