

**MONTEUX SCHOOL & MUSIC FESTIVAL  
2025**

**MONTEUX FESTIVAL ORCHESTRA**  
Sunday, July 20, 2025



# MONTEUX SCHOOL & MUSIC FESTIVAL

Sunday, July 20, 2025

## PROGRAM

### Ge Xu (Antiphony) for Orchestra

Chen Yi  
(b.1953)

*Jeffery Meyer, conductor  
Monteux 2025 Guest Clinician*

### Piano Concerto in G

Maurice Ravel  
(1875 – 1937)

- I. Allegramente
- II. Adagio assai
- III. Presto

*Jasmin Arakawa, Piano  
Monteux 2025 Guest Artist*

*Conductors: Phillip Larroque (i),  
Jeremy Ho (ii), Vera Tianyi Lu (iii)*

## INTERMISSION

Ryan Farris - Fanfare for Monteux  
Conductor: Juan Florez

### Concerto for Orchestra, Sz.116

Béla Bartók  
(1881 – 1945)

- I. Introduzione
- II. Giuoco delle copie
- III. Elegie
- IV. Intermezzo interrotto
- V. Finale

*Conductors: Martín Alexander Arellano (i),  
Justin Kinchen (ii), Zongheng Zhang (iii),  
Adrian Rogers (iv), Gabe Levy (v)*

*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

**CHEN YI (1953 – )**

**Ge Xu (Antiphony) for Orchestra (1995)**

This work was commissioned by The Women's Philharmonic, San Francisco, during the composer's residency supported by the "Meet The Composer New Residencies" program begun in 1993. The piece was completed in 1994 and premiered in 1995, and dedicated to John Duffy, President Emeritus of the residency program.

When celebrating the Chinese Lunar New Year or Mid-Autumn Festival, the Zhuang Minority people in Southern China often gather in the fields and sing mountain songs in solo, choral, or antiphonal (alternating choir) forms. In the antiphonal singing, distinct groups or individuals declaim the texts in the style of antithetical couplets, as though having a competition between the two voices. The vivid scene inspired the composer to write music for keeping high spirits and ideal hope alive.

*-Chen Yi*

**MAURICE RAVEL (1875 – 1937)**

**Piano Concerto in G Major (1932)**

One of two piano concerti Ravel composed, this dazzling work premiered to long-lasting success in 1932, with Marguerite Long at the piano and Ravel himself conducting. It is a short work for its genre, coming in at just over twenty minutes, but no less an achievement for its brevity. It was Ravel's penultimate composition and is peppered with jazz and Basque folk music references, twinkling with characteristically masterful orchestration.

The first movement opens with a single whip crack and a sprightly woodwind subject above scintillating arpeggios in the piano solo. Blues and jazz-inspired figures appear especially in the rhapsodic second theme, but always decorated by Ravel's impeccably colorful orchestration – also on display in the movement's dreamlike development featuring string harmonics, a harp solo, and massive colorful outbursts.

The second movement is one of Ravel's most effective strokes of lyrical genius, and one of his most hard-won: "That flowing phrase! How I worked over it bar by bar! It nearly killed me!" It is borne aloft by a tension between the incessantly waltz-like piano (which opens the movement alone for several minutes) and a more expansive triple meter in the orchestra. The third movement is a moto perpetuo tour de force for both soloist and orchestra, featuring difficult solos and virtuosic passagework for almost all the instruments in the orchestra.

*-Tiffany Lu*

## **BÉLA BARTÓK (1881 -1945)**

### **Concerto for Orchestra (1943)**

Béla Bartók composed the *Concerto for Orchestra* to fulfill a commission from Serge Koussevitsky, made in memory of his late wife Natalie. The idea was first suggested by violinist Josef Szigeti and conductor Fritz Reiner, one of Bartók's former students. *Concerto for Orchestra* was composed at Saranac Lake between August 15 and October 8, 1943 and received its premiere on December 1, 1944 by the Boston Symphony Orchestra, under the direction of Serge Koussevitsky. An immediate critical and popular success, Bartók's Concerto for Orchestra is considered one of the greatest compositions of the 20th century.

Bartók provided the following program note for Concerto for Orchestra:

*The general mood of the work represents, apart from the jesting second movement, a gradual transition from the sternness of the first movement and the lugubrious death-song of the third to the life-assertion of the last one.*

*The title of this symphony-like orchestral work is explained by its tendency to treat the single instruments or instrument groups in a 'concertante' or soloistic manner. The 'virtuoso' treatment appears, for instance, in the fugato sections of the development of the first movement (brass instruments), or in the 'perpetuum mobile'-like passage of the principal theme in the last movement (strings), and, especially, in the second movement, in which pairs of instruments consecutively appear with brilliant passages.*

*As for the structure of the work, the first and the fifth movements are written in a more or less regular sonata form. The development of the first movement contains fugato sections for brass; the exposition in the finale is somewhat extended, and its development consists of a fugue built on the last theme of the exposition. Less traditional forms are found in the second and third movements. The main part of the second movement consists of a chain of independent short sections, by wind instruments consecutively introduced in five pairs (bassoons, oboes, clarinets, flutes and muted trumpets). Thematically, the five sections have nothing in common. A kind of 'trio'— a short chorale for brass instruments and side drum—follows, after which the five sections are recapitulated in a more elaborate instrumentation. The structure of the third movement is also chain-like: three themes appear successively. These constitute the core of the movement, which is enframed by a misty texture of rudimentary motives. Most of the thematic material of*

*this movement derives from the 'introduction' to the first movement*  
*The form of the fourth movement— 'Intermezzo interrotto' [Interrupted*  
*intermezzo]—could be rendered by the letter symbols*  
*'ABA—interruption—BA.'*

The five movements are organized in a larger, symmetrical structure: the 'arch form' often employed by Bartók. The outermost movements are the weightiest, and the central third movement serves as the work's emotional core. The second and fourth movements function as lighter *intermezzi* within the overall structure.

The fourth movement, *Intermezzo interrotto*, contains two notable quotations. The first is a haunting melody introduced by the violas, taken from a Hungarian operetta that was popular at the time: *Szép vagy, gyönyörű vagy, Magyarország* [Hungary, gracious and beautiful). It is a poignant tribute to the composer's beloved homeland. The second is the 'interruption' described in the movement's title: a satiric distortion of the march theme from the first movement of Shostakovich's Symphony No. 7, subtitled *Leningrad*. Shostakovich's theme was, itself, a parody of the aria "Da geh' ich zu Maxim" from Franz Lehár's operetta *The Merry Widow*. Bartók was so annoyed by all the excitement surrounding a broadcast of the U.S. premiere of Shostakovich's symphony that he trivialized the theme, adding an accompaniment of musical sneers and catcalls. Following the premiere of Concerto for Orchestra, Bartók wrote:

*...The performance was excellent. Koussevitsky is very enthusiastic about the piece, and says it is 'the best orchestra piece of the last 25 years' (including the works of his idol, Shostakovich!).*

*-Michael Jinbo*

## NAMED SCHOLARSHIP RECIPIENTS

2025

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

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