

**MONTEUX SCHOOL & MUSIC FESTIVAL
2025**

MONTEUX FESTIVAL ORCHESTRA
Sunday, June 29, 2025

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PROGRAM

Till Eulenspiegels lustige Streiche, Op. 43
(Till Eulenspiegel's Merry Pranks)

Richard Strauss
(1864 – 1949)

Ludovic Morlot
Guest Conductor and Clinician

Rapsodie espagnole

Maurice Ravel
(1875 – 1937)

- I. Prélude à la nuit
- II. Malagueña
- III. Habanera
- IV. Feria

Conductors: Adrian Rogers (i-iii),
Zongheng Zhang (iv)

INTERMISSION

Fanfare

Liadov/Glazunov – Les Fanfares

Conductor: Alex Arellano

Violin Concerto in D Major, Op. 35

Pyotr Ilyich Tchaikovsky
(1840 – 1893)

- I. Allegro Moderato
- II. Canzonetta: Andante
- III. Finale: Allegro vivacissimo

Blake Pouliot, Violin

Conductors: Ana Vashakmadze (i),
Gabriel Levy (ii-iii)

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

Remain silent while the orchestra tunes.

No applause between parts of a multi-movement 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 (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 STRAUSS (1864 - 1949)

Till Eulenspiegels lustige Streiche (Till Eulenspiegel's Merry Pranks) (1894-5)

Strauss's shortest and most playful tone poem *Till Eulenspiegels lustige Streiche* loosely follows the capers of Till Eulenspiegel, a notorious prankster from German folklore. Both the choice of subject and Strauss's treatment of it were the composer's rebellious response to a musical environment saturated with the grandiosity and philosophical seriousness that typified orchestral composition in the high Romantic era. Accordingly, Till cavorts through several misadventures wreaking havoc and thumbing his nose at authority and society – a highly amusing journey while it lasts, but which ends in his paying the ultimate price when one of his pranks inevitably catches up to him. With this work Strauss expressed a wish merely to “give concertgoers a good laugh for once.”

After a musical “once-upon-a-time,” we are introduced to the two themes associated with Till Eulenspiegel's character. The first of these is a jolly, cavorting theme presented by the French horn; the second is a quickly falling motive (using the same notes as the piece's opening), perhaps reminiscent of a mischievous laugh, first heard in clarinet. The exposition presents Till in his full impish glory, carefree and chaotic, and throughout the piece both themes are masterfully intertwined with other story elements. While Strauss declined to provide words to detail every musical representation in the piece, here are a few in the order they appear:

“Hop! On horseback straight through the market women” – After a surprise cymbal crash, Till Eulenspiegel rides a horse madly through a local market, the womens' shrieks depicted by flutter-tongue trumpets. He escapes penalty with a flippant flutter of woodwinds.

Till Eulenspiegel decides to have some fun with the priests, and dons a frock to pose as one of them. A faux-dignified theme is given to violas and bassoons (decorated by clarinet fragments of Till's themes in concealed laughter), and a violin solo represents a false sermon he delivers to the townspeople before quickly absconding with the offerings he has procured.

“Sweet courtesies with beautiful girls” – Till decides it's time for a little romance, and in a coquettishly chaotic section attempts to woo several girls, finally being rejected decisively, resulting in a short-lived crisis of confidence as the whole horn section plays the first of his themes together.

“The Philistines” – A pompous group of stuffy academics is represented by a fatuous, pompous theme given to the bassoon section. Till plays mind games and listens to them argue meaninglessly in circles before giving them a rude gesture (a loud trill for the full orchestra) and skittering away for another grand prank.

After one more uproarious climactic passage, a snare drum ends the fun. The village guards have finally caught up to Till and sentenced him to death. Even as chords of impending doom sound, Till laughs - once, twice, but then as he realizes the jig is up, his laugh turns to a shriek (played by the piccolo E-flat clarinet) as he is finally executed with a dull thump.

We are reminded that it is, after all, though, only a story. The fairy-tale music from the opening reappears, and culminates in one more cackle from beyond the grave: our hero gets the literal last laugh.

-Tiffany Lu

MAURICE RAVEL (1875 – 1937)

Rapsodie espagnole (1907)

A joke in the classical music world states that the best Spanish music was written by French composers. An encounter with Ravel's *Rapsodie espagnole* could easily inspire such a sentiment.

Born in France to parents of Swiss and Spanish heritage, Ravel was heavily influenced by these cultures in his compositional oeuvre. His *Rapsodie espagnole* features vibrant dance elements of his mother's Basque culture melded with the coloristic French style characteristic of the time. Ravel does not imitate Spanish music directly, but crafts his own interpretation, filled with vivid colors, rich atmosphere, and brilliant orchestration.

The piece begins with the quietly mysterious *Prélude à la nuit* (Prelude to the night), which features an insistent falling figure present through almost the entire movement. The same figure recurs in the second and fourth movements. The title of the second movement, *Malagueña*, refers to a brisk Andalusian folk dance in triple time. Ravel's rendition is short and playful, but subtle and never loud, leaving much to the listener's imagination.

The *Habanera*, the first movement of this piece to exist, was first penned in 1895 as a piano duet. In its orchestral rendition, it feels warm and dreamy, like a calm Spanish night. After three mostly quiet, understated movements, the final *Feria* (Festival), is an exultant and dazzling celebration, pausing for one brief reappearance of the falling theme from the opening movement before the last riotous shout.

-Zongheng Zhang

PYOTR ILYICH TCHAIKOVSKY (1840 – 1893)

Violin Concerto in D Major, Op. 35 (1878)

Composed in 1878 while Tchaikovsky was recuperating from the trauma of an unhappy, short-lived marriage, the Violin Concerto was created in the Swiss village of Clarens by Lake Geneva. Encouraged by his student and close companion, the violinist Iosif Kotek, Tchaikovsky sketched the full draft in just eleven days, later replacing the original slow movement with the Canzonetta. Though initially dedicated to Leopold Auer, who was heavily critical of it, the concerto was eventually published with a dedication to Adolf Brodsky, who premiered it in Vienna on December 4, 1881.

The concerto follows a traditional three-movement layout—Allegro moderato, Andante Canzonetta, and Allegro vivacissimo—spanning roughly 32–35 minutes. Its opening movement blends passionate lyricism with virtuosic flair and features a sweeping cadenza. The central Canzonetta, tender yet introspective, seems to reflect Tchaikovsky’s emotional vulnerability and the Swiss pastoral calm. The finale bursts forth with an energetic, dance-like Russian spirit, demanding dazzling technique and ending in a triumphant close.

The concerto’s premiere provoked controversy: the eminent critic Eduard Hanslick dismissed it as “music that stinks to the ear,” mocking its Russian exuberance and questioning its musical legitimacy. Yet over time the concerto’s radiant melodies, expressive depth, and bold orchestration have secured it as a cornerstone of the violin repertoire. Its enduring appeal lies in the seamless fusion of heartfelt lyricism and virtuosic challenge—qualities that continue to inspire performers and engage audiences worldwide.

-Gabriel Levy

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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