

**MONTEUX SCHOOL & MUSIC FESTIVAL
2025**

MONTEUX FESTIVAL ORCHESTRA
Sunday, June 22, 2025

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PROGRAM

Ballade in A minor, Op. 33

**Samuel Coleridge-Taylor
(1875-1912)**

Conductor: Jeremy Ho

Danzas fantásticas, Op. 22

**Joaquín Turina
(1882-1949)**

- I. Exaltación
- II. Ensueño
- III. Orgía

*Conductors: Martín Alexander Arellano (i),
Hannah Reitz (ii), Benjamin Stayner (iii)*

INTERMISSION

Fanfare:

Symphony No. 8 in G minor, Op. 88

**Antonín Dvořák
(1841-1904)**

- I. Allegro con brio
- II. Adagio
- III. Allegretto grazioso
- IV. Allegro ma non troppo

*Conductors: Gabe Levy (i), Misaki Hall (ii),
Phillip Larroque (iii), Juan Florez (iv)*

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

SAMUEL COLERIDGE-TAYLOR (1875-1912)

Ballade in A minor, Op. 33

Written at the age of 23, Samuel Coleridge-Taylor's *Ballade for Orchestra* is a single-movement, non-programmatic work that tells a narrative through thematic transformation and contrast. The piece was commissioned by the British government for the Three Choirs Festival at the suggestion of Edward Elgar, who recognized Coleridge-Taylor's exceptional talent.

The *Ballade* opens boldly and restlessly, giving way to lyrical and reflective passages. It builds to a rich, dramatic climax before receding into a mood of quiet intensity. The opening material returns, followed by a compelling coda that brings the work to a powerful close. Listeners may hear echoes of Brahms and Dvořák —composers whom Coleridge-Taylor deeply admired—but the voice is unmistakably his own, marked by a distinctive melodic sensibility and rhythmic vitality.

This early success helped launch Coleridge-Taylor's international career, and the *Ballade* remains one of his most enduring orchestral works. Today, he is recognized as one of the most compelling British composers of the early 20th century.

-Jeremy Ho

JOAQUÍN TURINA (1882 - 1949)

Danzas fantásticas, Op. 22 (Fantastic Dances) (1919)

Born in the Andalusian city of Seville in 1882, Joaquín Turina later moved to Madrid to study composition and piano. It was here that his lifelong friendship with Manuel de Falla began. They moved to Paris where, alongside studying with Vincent d'Indy, he acquainted himself with the works of Maurice Ravel and Claude Debussy. Their influence is quite noticeable in his own works. When World War I broke out in 1914, he returned to Madrid and worked with the Madrid Symphony Orchestra, the Royal Theatre, and eventually the Royal Conservatory. Turina's music is a wonderful synthesis of the compositional techniques he learned during his time in Paris, combined with his own Spanish roots.

Dedicated to his wife, *Danzas fantásticas* is arguably Turina's most frequently performed work. It was originally written for solo piano before being orchestrated later the same year. The orchestrated version ended up being performed publicly first. Each movement is influenced by a specific Spanish dance, respectively:

Aragonese *jota* – a couple's folk dance in triple meter

Basque *zortzico* – a dance rhythm in 5/8 time and dotted rhythms, also used as accompaniment for vocal melodies

Andalusian *farruca* – a bold and masculine style of flamenco featuring strong footwork and shifts in tempo

This set of three dances takes inspiration from a novella by fellow Seville native José Más titled *La orgía* (*The Orgy*). Written in the score at the top of each dance are quotes from the novella that Turina includes to help paint the scene:

I. Exaltación (Exaltation)

It seemed as though the figures in that incomparable picture were moving inside the calyx of a flower.

II. Ensueño (Dream)

The guitar's strings sounded the lament of a soul helpless under the weight of bitterness.

III. Orgía (Orgy)

The perfume of the flowers merged with the odor of manzanilla, and from the bottom of raised glasses, full of the incomparable wine, like an incense, rose joy.

-*Benjamin Stayner*

ANTONÍN DVOŘÁK (1841-1904)

Symphony No. 8 in G Major, Op.88

Czech composer Antonín Dvořák completed his Eighth Symphony in 1898 while living in his summer residence in Bohemia. It received its premiere the following year in Prague with a dedication to the Bohemian Academy, into which Dvořák had been inducted. Its brighter mood contrasts with the stormier Seventh Symphony.

Dvořák set out to find innovative ways to present his melodies within the usual confines of classical forms. The first movement begins with a somber introduction that reappears later on. The main body of the movement is infused with sounds of nature and melodies inspired by the Czech countryside and concludes with an exuberant coda.

The *Adagio* presents a rhapsodic exploration of pastoral landscapes and scenes of nature. The wistful opening in the strings suddenly transforms with a bird call heard in the flutes, with the rest of the winds surrounding the scene with familiar sounds of the forest. As the opening melody reappears disguised in different voices in the orchestra, the movement is full of moments of celebration, storms, wandering, and joy. The journey ends atop the forest's summit, a final, triumphant discovery that resolves into stillness, reverence, and wonder.

Dvořák was a great admirer of Brahms. In this symphony, he forgoes a scherzo in favor of a melancholic waltz in G minor, marked *Allegretto grazioso* (a marking Brahms used in the third movements of both his First and Second Symphonies). A peaceful trio in the major key features the woodwinds in melody derived from an earlier Dvořák opera, before a return to the waltz. A brief, but rousing, coda (marked *Molto vivace*) concludes the movement.

The finale, marked *Allegro ma non troppo*, begins with a noble trumpet call, announcing a set of complex variations on a main theme introduced gently by the

cellos. Dvořák spins this theme through a kaleidoscope of colors, orchestral textures, and moods, ranging from pastoral peace to full exuberance. Folk-like melodies constantly permeate the texture, a hallmark of his music. After a pensive remembrance of the theme, the movement explodes into one final jubilant celebration, and the symphony concludes in a blaze of triumph full of life and excitement.

-Phillip Larroque

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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