

# MONTEUX SCHOOL & MUSIC FESTIVAL

Sunday, June 26, 2022

## PROGRAM

Overture to *Euryanthe*, J.291

Carl Maria von Weber  
(1786-1826)

*Conductor: Daren Weissfisch*

Symphony No. 8 in F Major, Op. 93

Ludwig van Beethoven  
(1770-1827)

- I. Allegro vivace e con brio
- II. Allegretto scherzando
- III. Tempo di minuetto
- IV. Allegro vivace

*Conductors: Joseph Morag (I-II),  
Wayland Whitney (III-IV)*

## INTERMISSION

Film Suite from *The Red Pony*

Aaron Copland  
(1900-1990)

- I. Morning on the Ranch
- II. The Gift
- III. Dream March and Circus Music
- IV. Walk to the Bunkhouse
- V. Grandfather's Story
- VI. Happy Ending

*Conductors: Ryan Farris (I-III),  
Desmond Siu (IV-VI)*

Finlandia, Op. 26

Jean Sibelius  
(1865-1957)

*Conductor: Emmanuelle Lambert-Lemoine*

*PLEASE... Turn off cell phones, pagers, watch alarms, etc.*

*Remain silent while the orchestra tunes.*

*No applause between parts of a multi-section work.*

*Recording prohibited. Flash photography only allowed between pieces.*

# MONTEUX FESTIVAL ORCHESTRA 2022

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\*Jlawen Frank Song (Ningbo, CHINA)

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\*Andrian Harabaru (Leuseni, MOLDOVA)  
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## TUBA

- Yale Rosin (Somerville, NJ)

## HARP

- Elizabeth Johnson (Petersburg, VA)  
+Phoebe Durand McDonnell (Bar Harbor, ME)

## TIMPANI / PERCUSSION

- Kevin Chen (Knoxville, TN)  
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Jett Stevens (Cincinnati, OH)

## KEYBOARDS

- \*Eduardo de la Vega Garza (Monterrey, MEXICO)  
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\* Denotes Conductor

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## PROGRAM NOTES

by the Conductors

CARL MARIA VON WEBER (1786-1826)

Overture to *Euryanthe*, J. 291 (1823)

Weber was plagued by poor health throughout his life, including a congenital disease of the hip that gave him a noticeable limp, tuberculosis, and an accident where he mistakenly drank nitric acid used for lithographic work thinking it was wine (some believe this may have been a poisoning). He finally found financial stability and musical success as director of German Opera in Dresden in 1817. There he composed his most famous opera, *Der Freischütz*, which premiered in 1821 and was followed by his opera *Euryanthe*. The day after the triumphant premiere of *Euryanthe* in 1823, Weber wrote to his wife: "the Overture was applauded madly, and there was a demand for a repetition, but I went ahead so that the performance might not be too long or drawn out." Despite its immediate success, the opera's improbable story and weak libretto (including a poison ring and visiting ghosts from the spirit world) and brutal length (over four hours) have relegated it to relative obscurity, outside of the vibrant and dynamic overture.

The Overture opens with a brilliant flourish marked *Allegro marcato, con molto fuoco*. The brass and woodwinds sound a triumphant tune with which the hero affirms his reliance on God and his beloved Euryanthe: "*Ich bau' auf Gott und meine Euryanthe*". The second theme in the first violins is taken from the hero's second act aria with the words: "O Seligkeit, dich fass' ich kaum" ("O bliss, which I scarce can grasp"). What follows is a famous passage of Romantic ghost music depicted by the veiled sound of eight muted solo violins, which undoubtedly influenced Wagner in his later development of the *leitmotif*. A fugal development of the first theme and a restatement of the second theme with the full orchestra lead to the exuberant and exciting conclusion.

—Daren Weissfisch

LUDWIG VAN BEETHOVEN (1770-1827)

Symphony No. 8 in F major, Op. 93 (1814)

Written in 1811-12 and premiered in 1814 alongside the seventh symphony, Beethoven's Symphony No. 8 in F Major is a return to a more Classical-era conception of symphonic form. Uncharacteristically light with little pretense, it is as if Beethoven, the career revolutionary and enfant terrible, decided the most radical thing he could do would be to write a symphony in the style of Mozart or Haydn.

The first movement begins with no introduction at all; we are vaulted into music that sounds almost like closing rather than opening material. After the second theme, a brooding, portentous music begins, as if the movement is about to take itself seriously. That notion is waved away - Instead, the orchestra laughs at itself and moves on. A brief coda ensues, and the piece ends peacefully, exhausted but content after vigorous exercise.

The second movement, traditionally the slowest movement of a symphony, is instead marked *Allegretto scherzando*. A running motif of sixteenth notes in the winds seems to parody the (at that time) newly-invented metronome. The feeling of the movement is one of mock-sternness, a send-up of strictness and conventionalism.

In his previous symphonies, Beethoven played with the structure of the minuet, incorporating unexpected dynamic and thematic contrasts so regularly that such surprises became expected. Impishly, Beethoven includes no surprises at all, except a deliberate offset of the wind and timpani from the strings, sounding as if the players have miscounted and are butchering a perfectly standard minuet!

The finale begins frenetically, barely able to contain itself. Without warning, the entire orchestra lets loose a C-sharp, a note that does not belong in the piece's home key. The effect is one of rudeness and lack of self-control, a humorous faux-pas. A gentle, gliding theme contrasts the bounce of the beginning, only for the orchestra to suddenly get lost. Beethoven hurries through the required sonata-allegro form, and the music comes to a dead stop, signaling the beginning of the coda (literally, "tail"). The exceptionally long coda retrieves the C-sharp from the beginning of the movement, repeating it over and over until the orchestra is thrown into a distant key, only to collapse back to the home key a few moments later! Beethoven approaches the end of the piece almost dutifully, mocking the inevitability of the cadence by refusing to allow the piece to end. The final cadence repeats over and over, to hilarious effect.

Coolly received in its own time, the eighth symphony is perhaps the freshest and most refined of all of Beethoven's symphonies. Its subtle humor, superb craftsmanship, and *joie de vivre* set it apart from the more self-serious works that came before, a fitting capstone to Beethoven's productive middle period before his experimental late period.

—Joseph Morag & Wayland Whitney

## AARON COPLAND (1900-1990)

### Film Suite from *The Red Pony* (1948)

Aaron Copland composed the music for the film *The Red Pony* in 1948. The film was in turn based on a novella by John Steinbeck, who adapted the story into a screenplay for Republic Pictures. The story essentially paints a picture of rural life in California ranch country in the early 1900s. The 10-year-old boy Jody is given a red pony to take care of; but he must come to terms with the harsh realities of death and loss when the pony eventually succumbs to an illness. This concert suite, utilizing music primarily from the first half of the film, was compiled at the request of Efrem Kurtz, who included it on his first program as conductor of the Houston Symphony.

The suite is in six titled movements: 'Morning on the Ranch' evokes the sounds of daybreak and an atmosphere of simple country living. 'The Gift' is taken from scenes where Jody is given the pony by his father and the commotion it causes with his schoolmates when they see it. 'Dream March and Circus Music' brings to life two of Jody's daydreams, one in which he is leading a band of knights into battle and the other where he is a ring-master at the circus. In 'Walk to the Bunkhouse' we meet Billy Buck, a ranch-hand who manages the horses. In 'Grandfather's Story,' Jody's grandfather recounts his experience of leading a wagon train west across the plains. The 'Happy Ending' is in

fact music taken from the opening title sequence, recasting many of the themes from the film into a brilliant conclusion.

-Ryan Faris

## **JEAN SIBELIUS (1865-1957)**

### **Finlandia, Op. 26 (1900)**

In 1899, Jean Sibelius composed his Symphony No. 1 along with one of his most political works, *Press Celebration Music*. The Russian emperor Nicolas II had been increasingly restricting the powers of the Grand Duchy of Finland and a nationalist sentiment was growing across the Finnish nation. Depicting the history of Finland in nationalists musical tableaux, *Press Celebration Music* was performed at the covert protest of the same name that was pushing for freedom of press. The composition was very well received, especially the last movement, *Finland Awakens*, which after minor revisions became *Finlandia* in 1900.

The tone poem opens with brass and timpani in a sinister mood. Woodwinds and strings gradually join in, setting a calmer, almost regal atmosphere. The energy quickly changes with a brisk martial passage, leading gradually to the festive mood. The calmer, serene middle section became one of Finland's national songs, reworked by Sibelius as the stand alone *Finlandia Hymn* to which various lyrics have been added over the years.

-Emmanuelle Lambert-Lemoine

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# MONTEUX SCHOOL & MUSIC FESTIVAL

## "MAINELY" CHAMBER MUSIC

Wednesday, June 29, 2022

### PROGRAM

**Sonata No. 1 in G minor, dedicated to Joseph Szigeti**

**Eugène Ysaÿe  
(1858-1931)**

I. Grave

II. Fugato

*Joseph Morag, Violin*

**Scherzo**

**John Cheetham  
(b. 1939)**

**Sonata from Die Bankelsangerlieder**

**Anonymous  
(ca. 1684)**

**Quintet**

**Michael Arnold Kamen  
(1948-2003)**

*Wayner Ramón-Ortega and Audrey Foster, Trumpets*

*Annie Moon, French Horn*

*William White, Trombone*

*Yale Rosin, Tuba*

**Black**

**Marc Mellits  
(b. 1966)**

*Sandy Marcotte and Adam Schay, Bass Clarinets*

**Brass Quintet No.1, Op. 5**

**Victor Ewald  
(1860-1985)**

I. Allegro Moderato

*Leandro Cardoso and Zichao Liu, Trumpets*

*Owen Menard, French Horn*

*Tsukimi Sakamoto-David, Trombone*

*Mingyuan Zhan, Bass Trombone*

INTERMISSION

**Suite for Cello, America 1934**

**Ryan Farris  
(b. 1993)**

- I. Locomotives, Jersey City
- V. The Farm
- II. Subway

*Ryan Farris, Cello*

**An Gàèlic Tìodhlac (A Gealic Offering)**

**Catherine McMichael  
(b. 1954)**

- I. Ròs Bothan (Rose Cottage)
- II. A Cèlle Taegamhach (The Doubtful Wife)
- III. Loch Solas (Lake Solace)
- IV. Gearr Rìomball (Describe a Circle)

*Juan Hernandez, Josephine Lee, Linda Jenkins, and Angellna Yuan Fen Ho, Flutes*

**Viola Quintet in G Minor, K. 516**

**Wolfgang Amadeus Mozart  
(1756-1791)**

- I. Allegro
- II. Menuetto and Trio. Allegretto
- III. Adagio ma non troppo
- IV. Adagio — Allegro

*Lian Ojakangas and Jacqueline Ching, Violins  
Eduardo Cabrera and Benjamin Petree, Violas  
Bjorn Ranheim, Cello*

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**Remain silent, while the musicians tune.**

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**Recording prohibited. Flash photography only allowed between pieces**



# MONTEUX SCHOOL & MUSIC FESTIVAL

Sunday, July 3, 2022

## PROGRAM

**Overture to *Ein Sommernachtstraum***  
**[A Midsummer Night's Dream]**

**Felix Mendelssohn**  
**(1809-1847)**

*Conductor: Zach Banks*

**Overture to *Il Barbiere di Siviglia***  
**[The Barber of Seville]**

**Gioachino Rossini**  
**(1792-1868)**

*Conductor: Jiawen Frank Song*

**Daphnis et Chloé, Suite No. 2**

**Maurice Ravel**  
**(1875-1973)**

I. Lever du jour –

II. Pantomime –

III. Danse générale

*Conductors: Allion Salvador (1),  
Daren Weissfisch (2), Kara Piatt (3)*

## INTERMISSION

**Aaron Copland: Fanfare for the Common Man**

*Conductor: Wayland Whitney*

**Cello Concerto in B minor, Op. 104, B. 191**

**Antonín Dvořák**  
**(1941-1904)**

I. Allegro

II. Adagio, ma non troppo

III. Finale: Allegro moderato — Andante — Allegro vivo

**Bjorn Ranheim, cello (Guest Artist)**

*Conductors: Emmanuelle Lambert-Lemoine (1),  
Desmond Siu (2), Leandro Cardoso (3)*

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\*Sasha Kandyblin (New York, NY)

\*Joseph Morag (New York, NY)

Llan Ojakangas (Washington, D.C.)

\*Allion Salvador (Seattle, WA)

Edith Samuelsson (Boston, MA)

\*Kin (Desmond) Siu (Gilbert, AZ)

\*Jiawen Frank Song (Ningbo, CHINA)

## VIOLA

\*Geoffrey Baker (Conway, MA)

Eduardo Cabrera (Mexico City, MEXICO)

\*Emmanuelle Lambert-Lemolne (Montréal, CANADA)

Benjamin Petree (Plano, TX)

\*Wayland Whitney (Sacramento, CA)

Joan King (Philadelphia, PA)

## VIOLONCELLO

\*Zachary Banks (Pendleton, OK)

\*Ryan Farris (Nederland, CO)

\*Andrian Harabaru (Leuseni, MOLDOVA)

Sanga Yoon (Seoul, SOUTH KOREA)

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Yale Rosin (Somerville, NJ)

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## KEYBOARDS

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\*Kara Piatt (Phoenix, AZ)

\*Denotes Conductor

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## **PROGRAM NOTES**

### **by the Conductors**

#### **FELIX MENDELSSOHN (1809-1847)**

##### **Overture to *A Midsummer Night's Dream*, Op. 21 (1826)**

Following the success of his energetic and youthful *Octet in E-flat Major*, Mendelssohn penned this masterpiece overture at only seventeen years old. Composed in sonata form, the thematic content found in the exposition represents characters in Shakespeare's play. Sunlight breaks through the forest leaves as the first four chords are spoken in the woodwinds. The woodland sprites, represented by the violins, break this ethereal introduction with a nimble sprint as they dart through the trees. A sudden fortissimo from the full orchestra announces the royal court of Athens, and soon after the descending sighs from the lovers, Lysander and Hermia, are exchanged through the orchestra. An obligatory yet charming "ee-yaw" is heard from the violins, referring to Bottom, whose head was turned into that of a donkey. A hunter's call from the horns signals the end of the exposition, which leads to a suspenseful and agitated development section. The main characters are each called to the stage once more, before the piece ends just as it began. The sprites take us through the woods until we hear once again the four lovely chords which introduced this whole adventure.

-Zach Banks

#### **GIOACHINO ROSSINI (1792-1868)**

##### **Overture to *The Barber of Seville* (1816)**

Rossini, perhaps the greatest master of *opera buffa* (comic opera), wrote *The Barber of Seville* in less than three weeks. The opera is based on the first of the three plays by French playwright Pierre Beaumarchais. The story revolves around the clever and witty barber Figaro, who helps his master Count Almaviva win the heart of Rosina. She then escapes the control of the elderly Bartolo and elopes with the Count. The overture, however, does not contain any thematic materials from the opera itself; yet, the omnipresent scurrying motifs in the slow introduction and the tight-knit fast-paced Allegro foreshadow perfectly

the drama that is to come. Rossini's favorite compositional tricks, the so-called "Rossini *crescendo*," appears in the second half of the overture. The orchestra uses a simple motif to gather force gradually and pushes towards a fortissimo climax. This is followed by an even more energetic coda with a breakneck speed that closes the overture with utmost excitement.

-Frank Song

## **MAURICE RAVEL (1875-1973)**

### ***Daphnis et Chloé*, Suite No. 2 (1913)**

*Daphnis and Chloé*, coming from a 2nd century Greek story by poet Longus, tells the love story of goatherd Daphnis and shepherdess Chloe. They both reside in the island of Lesbos and before they realize they are in love, Chloe is abducted by a gang of pirates. Daphnis entreats the god Pan for help and saves Chloé from her peril. The lovers are reunited and celebrate joyfully in marriage. Ravel originally set this story as a ballet for the Ballets Russes under Sergei Diaghilev. The year after its premiere, Ravel completed two orchestral suites with material drawn from the ballet. The second suite is based entirely on music from the ballet's finale and is composed of three main parts: "Daybreak" (*Lever du jour*), "Pantomime," and "Danse générale."

"Daybreak" begins with one of the most celebrated musical sunrises as shepherds wake Daphnis, who is mourning Chloé's abduction. Thankfully, Chloé soon appears. Daphnis's heart swells as Ravel paints the picture of their love with glorious harmonies. The two lovers, wanting to thank Pan for his help, create a "Pantomime" reenacting the story of Pan's legendary love with the nymph Syrinx. Chloé, as Syrinx, wanders in the meadow, accompanied by a trio of two oboes and English horn. Daphnis, as Pan, declares his love with the help of pleading strings. The ensuing woodwind and string dialogue represents Syrinx's rejection of Pan. To vanish, she transforms into reeds, out of which Pan fashions a flute and begins to play. Chloé dances slowly to the following flute solo, which then accelerates wildly into a "Danse Générale." Characterized by an energetic 5/4 meter, extremely fast passages and bombastic percussion, the suite ends in a celebratory frenzy.

-Kara Platt

## **ANTONIN DVORAK (1841-1904)**

### **Cello Concerto in B minor (1894-1895)**

The young Antonín Dvořák worked as a violist in the Prague orchestra, under the baton of the composer Bedřich Smetana, the great Slav nationalist, from whom he inherited his love for the musical traditions of his country. While in Vienna on a scholarship from the Austrian government, Dvořák befriended German composer Johannes Brahms, cultivating a strong attachment to traditional Germanic forms. Following these two great influences, Dvořák's art synthesizes classical compositional procedures with characteristic elements of the music of his country.

During the winter of 1894-1895, the Cello Concerto was composed by commission of the famous cellist Hannus Wihan. This was Dvorak's last American work. After returning to Czechoslovakia, the composer was very shaken by the news of the death of his sister-in-law, Joséphine Kounicova, who had been his first love and for whom he kept deep affection. To honor her, he made some changes to the score, adding a quote from one of his *Lieder*, op. 82, Joséphine's favorite song. In the final version, Dvořák abandoned the cadenza that Wihan had composed for the concerto. The premiere took place in London on March 19, 1896 with cellist Leo Stern.

The score follows the classical concerto form in three movements. In the initial *Allegro*, the clarinet introduces the theme which culminates in a powerful *tutti* passage. In contrast to the first theme, the second theme, extremely lyrical, is stated in pianissimo by the horn. The central movement (*Adagio ma non troppo*) begins with a tender melody shared by woodwinds and cello. The orchestra then presents a song composed by Dvořák in honor of his sister-in-law. The original melody returns in the horns, over *pizzicati* in the strings, and is amplified by the soloist's *quasi cadenza*. The Finale (*Allegro moderato*) opens with a martial motif in the low strings. The main theme is announced by the horns and returns several times, interspersed with melodies of the previous movements. A rapid crescendo leads to a sparkling finale that concludes the work with powerful orchestral brilliance.

-Leandro Cardoso

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# MONTEUX SCHOOL & MUSIC FESTIVAL

## "MAINELY" CHAMBER MUSIC

Wednesday, July 6, 2022

### PROGRAM

Partita in D minor for solo violin, BWV 1004

Johann Sebastian Bach  
(1685-1750)

V. Ciaccona

*Joseph Morag, Violin*

The Carnival of the Animals

Charles-Camille Saint-Saëns  
(1835-1921)

XIII. Le Cygne

*Elizabeth Johnson, Harp  
Andrian Harabaru, Cello*

Trio for Flute, Oboe, and Piano

Madeleine Dring  
(1923-1977)

II. Andante semplice

*Linda Jenkins, Flute  
Margaret Maxwell, Oboe  
Kara Piatt, Piano*

Tenor Madness

Sonny Rollins  
(b. 1930)

Autumn Leaves

Johnny Mercer  
(1909-1976)

Blue Bossa

Kenny Dorham  
(1924-1972)

Now's the Time

Charlie Parker  
(1920-1955)

*Wayner Ramón-Ortega, Trumpet  
Alejandro Hernandez Motta, Double Bass  
Johannes Visser, Piano  
Jett Stevens, Drum Kit*

## INTERMISSION

String Quartet No. 1 in F Major, "Spring", Op. 88

Johannes Brahms  
(1833-1897)

I. Allegro ma non troppo ma con brio

*Allion Salvador and Lian Ojakangas, Violins  
Emmanuelle Lambert-Lemoine, Viola  
Zach Banks, Cello*

Symphony No. 40 in G Minor, K.550

Wolfgang Amadeus Mozart  
(1756-1791)

I. Molto allegro

II. Andante

III. Menuetto. Allegretto – Trio

IV. Finale. Allegro assai

*Conductors: Geoffrey Baker (i), Eduardo de La Vega Garza (ii),  
Misaki Hall (iii), Sasha Kandybin (iv)*

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# MONTEUX SCHOOL & MUSIC FESTIVAL

Sunday, July 10, 2022

## PROGRAM

**Short Ride in a Fast Machine**

**John Adams**  
(b. 1947)

*Conductor: Andrian Harabaru*

**Second Essay for Orchestra, Op. 17**

**Samuel Barber**  
(1910-1981)

*Conductor: Wayland Whitney*

**Overture to "The Song of Hiawatha," Op. 30 No. 3**

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

*Conductor: Allion Salvador*

## INTERMISSION

**Paul Dukas: Fanfare to La Péri**

*Conductor: Ryan Farris*

**Symphony No. 5 in B-flat Major, Op. 100**

**Sergei Prokofiev**  
(1891-1953)

I.Andante

II.Allegro marcato

III.Adagio

IV.Allegro giocoso

*Conductors: Joseph Morag (1), Leandro Cardoso (2),  
Phillip Larroque (3), Zach Banks (4)*

*PLEASE... Turn off cell phones, pagers, watch alarms, etc.*

*Remain silent while the orchestra tunes.*

*No applause between parts of a multi-section work.*

*Recording prohibited. Flash photography only allowed between pieces.*

# MONTEUX FESTIVAL ORCHESTRA 2022

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- Eduardo Carranza Vargas (Mexico City, MEXICO)  
Jacqueline Ching (Los Angeles, CA)  
\*Misaki Joyce Anne Hall (Radcliff, KY)  
\*Sasha Kandybin (New York, NY)  
\*Joseph Morag (New York, NY)  
Lian Ojakangas (Washington, D.C.)  
\*Allion Salvador (Seattle, WA)  
Edith Samuelsson (Boston, MA)  
\*Kin (Desmond) Siu (Gilbert, AZ)  
\*Jlawen Frank Song (Ningbo, CHINA)

## VIOLA

- \*Geoffrey Baker (Conway, MA)  
Eduardo Cabrera (Mexico City, MEXICO)  
\*Emmanuelle Lambert-Lemoine (Montréal, CANADA)  
Benjamin Petree (Plano, TX)  
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\*Ryan Farris (Nederland, CO)  
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Sanga Yoon (Seoul, SOUTH KOREA)

## CONTRABASS

- Lindy Billhardt (Boston, MA)  
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## FLUTE / PICCOLO

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## OBOE / ENGLISH HORN

- \*Phillip Larroque (New Orleans, LA)  
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## CLARINETS

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## BASSOON / CONTRABASSOON

- Trey Coudret (Northfield, MN)  
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Beck Rusley (St. Louis Park, MN)  
+Edward Walworth (Hancock, ME)

## HORN

- Erin Harrigan (Trumansburg, NY)  
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Owen Menard (Boise, ID)  
Annie Moon (Frostburg, MD)  
Daniel Soya (Amarillo, TX)

## TRUMPET

- \*Leandro Cardoso (Belo Horizonte, BRAZIL)  
Audrey Foster (Houston, TX)  
Zichao Liu (Winston Salem, NC)  
Wayner Ramón Ortega (Caguas, PUERTO RICO)

## TENOR TROMBONE

- Tsukimi Sakamoto-David (Gatineau, CANADA)  
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## BASS TROMBONE

- Mingyuan Zhan (Bloomington, IN)

## TUBA

- Yale Roslin (Somerville, NJ)

## HARP

- Elizabeth Johnson (Petersburg, VA)  
+Phoebe Durand McDonnell (Bar Harbor, ME)

## TIMPANI / PERCUSSION

- Kevin Chen (Knoxville, TN)  
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Jett Stevens (Cincinnati, OH)

## KEYBOARDS

- \*Eduardo de la Vega Garza (Monterrey, MEXICO)  
\*Kara Platt (Phoenix, AZ)

\* Denotes Conductor

+ Denotes Guest Musician

## **PROGRAM NOTES**

**by the Conductors**

### **JOHN ADAMS (b. 1947)**

#### **Short Ride in a Fast Machine (1986)**

Commissioned by the Great Woods Festival, this short work was formerly titled *Fanfare for the Great Woods*. The composer refers to the title of this composition as “a ride in a terrific sports car that you wish you hadn’t agreed to go.” Premiered by Pittsburgh Symphony, it became a signature work in Adams’s post-minimalist style with an emphasis on consonance and lyricism in addition to typical minimalist devices including motoric rhythms and repetitive melodic motifs. It opens with three strikes from the wood block, a constant presence in most of the piece against various conflicting currents from the rest of the orchestra. The final section of the piece showcases sweepingly lyrical and expansive brass lines overlapping with each other in a climactic build to the fanfare’s only proper cadence to end this exciting yet terrifying ride.

*-Andrian Harabaru*

### **SAMUEL BARBER (1910-1981)**

#### **Second Essay for Orchestra, Op. 17 (1942)**

Written in 1942, Barber’s Second Essay for Orchestra was a departure from the lush sound world of the composer’s Adagio for Strings (1937) and Violin Concerto (1939) towards something more like the music of Aaron Copland or Roy Harris. The Second Essay prioritizes melody over accompaniment and embraces pentatonicism, open fourths and fifths, and unsubtle rhythms, giving it an unmistakably “American” feel. Barber’s lyricism and pleasing harmony remains, but is punctuated with nervous, stark music—more academic than transportive.

Barber also experiments with a new way to structure short concert works. Overtures tend to follow a simple Sonata allegro or ABA form, but in the Second Essay, the form is exactly what it says in the title - a prose essay. Short-form persuasive writing presents an idea, provides examples, addresses counterarguments, and concludes with a restatement; the Second Essay follows the same framework, though is strictly musical in its content.

The piece opens with a matter-of-fact theme passed around the woodwind section, accompanied by a distant rumble of bass drum and tuba. This rumble transforms into a repeated triplet figure, first in the timpani, then the strings and trumpet, and finally in the flutes. It is as if a terrible, nervous energy is about to subsume the languid theme from the opening, only for the brass to rescue the idea, strong and stentorian while accompanied by the very same theme played in double-time in the timpani and low strings. A fugue erupts in the winds - the nervous energy has returned, spinning through the orchestra until it is interpolated with the original theme of the opening. A tug-of-war between the sections of the orchestra ensues, only to peter out and give way to a solemn, slow hymn. The piece concludes nobly and forcefully, as if some great victory has just been achieved.

*-Wayland Whitney*

### **SAMUEL COLERIDGE-TAYLOR (1875-1912)**

#### **Overture to "The Song of Hiawatha," Op. 30 No. 3 (1900)**

Although Henry Wadsworth Longfellow's "The Song of Hiawatha" was inspired by a legendary hero of the Ojibwe Native Americans, the poem does not actually refer to the factual Hiawatha, the visionary peacemaker who united the five tribes of the Iroquois Confederacy. Instead, Longfellow found source material by Henry Schoolcraft describing the Ojibwe trickster god Manabozho and imagined a story loosely connected to legend

where Manabozho/Hiawatha brings greater crop yields, reading, and writing to the Ojibwe people, marries, endures loss, and leaves into the west after welcoming European Catholic missionaries into the tribe and exhorting his people to follow their new leadership.

The story is problematic, and complicates the legacy of both the poem and many decades of art inspired by the new “noble savage” American literary archetype, including this orchestral overture by Samuel Coleridge-Taylor. One must search for a more nuanced understanding of Coleridge-Taylor’s almost-spiritual connection to “The Song of Hiawatha,” which so inspired the composer that he named his son Hiawatha and wrote three other large-scale choral-orchestral cantatas inspired by Longfellow’s poem. The first of these, “Hiawatha’s Wedding Feast,” was the work which propelled Coleridge-Taylor to international fame. In examining the themes of this overture, I feel compelled to ask questions about the beautiful individuality of the culture of late 19th century black England and Sierra Leone, and whether Coleridge-Taylor found in Hiawatha a call to celebration and preservation of his own cultural identity.

*-Allion Salvador*

### **SERGEI PROKOFIEV (1891-1953)**

#### **Symphony No. 5 in B-flat Major, Op. 100 (1944)**

Born in what is now Sontsivka, Ukraine, Prokofiev was one of the most prominent composers in Russia and the Soviet Union. He was first mentored in piano by his mother and advanced quickly and attended the Conservatory in St. Petersburg. After winning the Anton Rubinstein Prize for performing his own Piano Concerto No. 1, he gained renown in nearly every musical genre, including, symphonic, operatic, ballet, and film music.

The Fifth Symphony was composed during World War II and manifests Prokofiev's nationalistic spirit at the time combined with his often sarcastic personal style. Prokofiev himself led the premier on January 13, 1945 in Moscow Conservatory's Great Hall. Just before the downbeat, cannon fire interrupted the silence. Once calm returned, Prokofiev began, and the piece thereafter received great acclaim and international success.

Prokofiev composed the first movement in a typical sonata form. The opening *Andante* features lyrical themes paired with ominous accompaniment and counter-melodies and reaches a grand finale. The second movement, a wild *Scherzo*, follows with a boisterous clarinet solo. A calmer middle section provides contrast before the scherzo character returns. The third movement begins with a lyrical, yet anxious, melody which features soaring high notes. A solemn, march-like section follows and gradually reaches a terrifying climax before returning to the original melody. The fourth movement begins with a contemplative introduction which recalls earlier themes. The *Allegro* that follows is filled with both soaring and virtuosic melodies which build to a raucous conclusion.

-Phillip Larroque

# **MONTEUX SCHOOL & MUSIC FESTIVAL**

## **"MAINELY" CHAMBER MUSIC**

Wednesday, July 13, 2022

### **PROGRAM**

**Capriccio No.2 for Double Bass**

**David Anderson  
(b.1962)**

*Alejandro Hernández Motta, Double Bass*

**West Side Story, Act I: "Maria", arr. Jack Gale Leonard Bernstein  
(1918-1990)**

**Symphony No.5 in C Minor, Op.76,**

**Ludwig Van Beethoven  
(1770-1827)**

**I. Allegro con brio, arr. Leandro Cardoso**

*Leandro Cardoso and Zichao Liu, Trumpets*

*Owen Menard, French Horn*

*Tsukimi Sakamoto-David, Trombone*

*Mingyuan Zhan, Bass Trombone*

**String Quintet No.1 in F Major, "Spring", Op.88 Johannes Brahms  
(1833-1897)**

**I. Allegro non troppo ma con brio**

*Allion Salvador and Lian Ojakangas, Violins*

*Wayland Whitney and Emmanuelle Lambert-Lemoine, Violas*

*Zachary Banks, Cello*

<b>Cherokee</b>	<b>Ray Noble</b> <b>(1903-1978)</b>
<b>Misty</b>	<b>Erroll Garner</b> <b>(1921-1977)</b>
<b>Tico Tico</b>	<b>Charlie Parker</b> <b>(1920-1955)</b>
<b>Straight, No Chaser</b>	<b>Thelonious Monk</b> <b>(1917-1982)</b>

*Wayner Ramón-Ortega, Trumpet*  
*William White, Trombone*  
*Alejandro Hernández Motta, Double Bass*  
*Johannes Visser, Piano*  
*Jett Stevens, Drum Kit*

<b>INTERMISSION</b>
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<b>Partita in D minor for solo violin, BWV 1004</b> <b>Bach</b>	<b>Johann Sebastian</b> <b>(1685-1750)</b>
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**V. Ciaconna**  
*Kevin Chen, Marimba*



**Six Bagatelles**

**György Ligeti**  
**(1923-2006)**

- I. Allegro con spirito
- II. Rubato
- III. Allegro grazioso
- IV. Presto ruvido
- V. Adagio. Mesto (Belá Bartók In Memoriam)
- VI. Molto vivace. Capriccioso

*Linda Jenkins, Flute*  
*Margaret Maxwell, Oboe*  
*Adam Schay, Clarinet*  
*Miranda Macias, Bassoon*  
*Annie Moon, French Horn*

**String Quartet No.6 In F Minor, Op. 80**

**Felix Mendelssohn**  
**(1809-1847)**

- I. Allegro vivace assai
- II. Allegro assai
- III. Adagio
- IV. Finale. Allegro molto

*Llan Ojakangas and Allion Salvador, Violins*  
*Geoffrey Baker, Viola*  
*Andrian Harabaru, Cello*

*PLEASE... Turn off cell phones, pagers, watch alarms, etc.*  
*Remain silent, while the musicians tune. No applause between*  
*parts of a multi-section work. Recording prohibited. Flash*  
*photography only allowed between pieces*

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# MONTEUX SCHOOL & MUSIC FESTIVAL

Sunday, July 17, 2022

## PROGRAM

Overture to *Le nozze di Figaro*

Wolfgang Amadeus Mozart  
(1756-1791)

*Conductor: Andrian Harabaru*

La mer, trois esquisses symphoniques pour orchestre  
[The Sea, three symphonic sketches for orchestra]

Claude Debussy  
(1862-1918)

I. "De l'aube à midi sur la mer" [From dawn to midday on the sea]

II. "Jeux de vagues" [Play of the Waves]

III. "Dialogue du vent et de la mer" [Dialogue of the wind and the sea]

*Conductors: Leandro Cardoso (1),  
Wayland Whitney (2), Ryan Farris (3)*

## INTERMISSION

Richard Strauss: Fanfare from *Also sprach Zarathustra*  
*Conductor: Desmond Sli*

Symphony No. 6 in B minor,  
Op. 75 "*Pathétique*"

Pyotr Ilyich Tchaikovsky  
(1840-1893)

I. Adagio – Allegro non troppo

II. Allegro con grazia

III. Allegro molto vivace

IV. Finale. Adagio lamentoso

*Conductors: Eduardo de la Vega Garza (1), Geoffrey Baker (2),  
Sasha Kandybin (3), Misaki Hall (4)*

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# MONTEUX FESTIVAL ORCHESTRA 2022

## VIOLIN

Eduardo Carranza Vargas (Mexico City, MEXICO)

Jacqueline Ching (Los Angeles, CA)

\*Misaki Joyce Anne Hall (Radcliff, KY)

\*Sasha Kandybin (New York, NY)

\*Joseph Morag (New York, NY)

Lian Ojakangas (Washington, D.C.)

\*Allion Salvador (Seattle, WA)

Edith Samuelsson (Boston, MA)

\*Kin (Desmond) Siu (Gilbert, AZ)

\*Jiawen Frank Song (Ningbo, CHINA)

## VIOLA

\*Geoffrey Baker (Conway, MA)

Eduardo Cabrera (Mexico City, MEXICO)

\*Emmanuelle Lambert-Lemoline (Montréal, CANADA)

Benjamin Petree (Plano, TX)

\*Wayland Whitney (Sacramento, CA)

Joan King (Philadelphia, PA)

## VIOLONCELLO

\*Zachary Banks (Pendleton, OK)

\*Ryan Farris (Nederland, CO)

\*Andrian Harabaru (Leuseni, MOLDOVA)

Sanga Yoon (Seoul, SOUTH KOREA)

## CONTRABASS

Lindy Billhardt (Boston, MA)

Alejandro Hernandez Motta (Mexico City, MEXICO)

Johannes Visser (Cape Town, SOUTH AFRICA)

## FLUTE / PICCOLO

Juan Hernandez (Elgin, IL)

Angelina Yuan Fen Ho (Hsinchu, TAIWAN)

Linda Jenkins (Dallas, TX)

Josephine Lee (Glendale, CA)

## OBOE / ENGLISH HORN

\*Phillip Larroque (New Orleans, LA)

Margaret Maxwell (Buffalo, NY)

\*Daren Weissfisch (Ridgewood, NJ)

## CLARINETS

Sandy Marcotte (Québec, CANADA)

Zackary Neville (Clay, WV)

Sophie Ross (San Diego, CA)

Adam Schay (Phoenix, AZ/Hancock, ME)

## BASSOON / CONTRABASSOON

Trey Coudret (Northfield, MN)

Miranda Macias (Dallas, TX)

Beck Rusley (St. Louis Park, MN)

+Edward Walworth (Hancock, ME)

## HORN

Erin Harrigan (Trumansburg, NY)

Dylan Kingdom (Burbank, CA)

Owen Menard (Boise, ID)

Annie Moon (Frostburg, MD)

Daniel Soya (Amarillo, TX)

## TRUMPET

\*Leandro Cardoso (Belo Horizonte, BRAZIL)

Audrey Foster (Houston, TX)

Zichao Liu (Winston Salem, NC)

Wayner Ramón Ortega (Caguas, PUERTO RICO)

## TENOR TROMBONE

Tsukimi Sakamoto-David (Gatineau, CANADA)

William White (Council Bluffs, IA)

## BASS TROMBONE

Mingyuan Zhan (Bloomington, IN)

## TUBA

Yale Rosin (Somerville, NJ)

## HARP

Elizabeth Johnson (Petersburg, VA)

+Phoebe Durand McDonnell (Bar Harbor, ME)

## TIMPANI / PERCUSSION

Kevin Chen (Knoxville, TN)

Lauren Girouard (Northbridge, MA)

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\*Kara Platt (Phoenix, AZ)

\* Denotes Conductor

+ Denotes Guest Musician

## PROGRAM NOTES

by the Conductors

### WOLFGANG AMADEUS MOZART (1756-1791)

#### Overture to *Le nozze di Figaro* (1785)

The opera *Le nozze di Figaro* [The Marriage of Figaro] was premiered in May 1786 in Vienna at the Burgtheater, conducted by the composer at the keyboard. It was one of Mozart's three famous collaborations with the librettist Lorenzo da Ponte, adapted from a politically controversial Beaumarchais stage comedy into a comedic opera. With its irreverent treatment of the proprieties of social class, the German version was even banned from performance for a time in Vienna by Emperor Joseph II. Despite this, it has become one of the most beloved operas of all time for its poignant, hilarious, and sympathetic treatment of its deeply human characters, accompanied by a magical score.

This overture was completed by Mozart shortly before the premiere. It begins with soft, scurrying figures in the strings but then erupts into an energetic, joyful romp that continues unabated for the duration of the overture. While it does not contain themes from the opera itself, it gives us a window into the emotional world of the opera – lighthearted, witty, and full of cheeky fun.

-Andrian Harabaru

### CLAUDE DEBUSSY (1862-1918)

#### *La mer* (Three Symphonic Sketches for Orchestra) (1905)

It was in 1903 that Claude Debussy conceived of an orchestral work in three parts, taking approximately a year and a half to craft what would become his first large-scale orchestral masterpiece. In creating *La mer*, Debussy took inspiration from many different sources, including his own childhood memories of the beauties of the sea, as well as Hokusai's famous woodblock print *The Great Wave off Kanagawa*. In the first movement, "De l'aube à midi sur la mer" [From dawn to midday on the sea], a rich soundscape is

embellished with arabesques in the woodwinds, undulating figures passing between the various sections of the orchestra, string tremolos, and interventions of the carefully chosen timbres of percussion. All of these elements coalesce into a vivid and stimulating picture.

The second movement, “Jeux de Vagues” [Play of the Waves], begins playfully as eddies and whirlpools flow through the woodwinds. The English horn unravels a melody, enticing the oboe and the rest of the winds to join. Small, precarious waves rise in the violins, threatening to crash but never quite breaking. Suddenly, a splash in the harps interrupts; an insistent, stuttering figure appears in the flutes. The English horn intones a lullaby, only to be interrupted again with splashing in the winds and strings. The celli revive the tune and the playfulness of the beginning returns. A large wave crests and crashes—small waves begin again, building to a great tsunami! By the end, we are underwater—the violent waves from before are barely visible, an echo in muted trumpet and piccolo. Under the surface, the sea is glassy and still, glimmers of light evoked by a lone glockenspiel.

The third movement, “Dialogue du vent et de la mer” [Dialogue of the Wind and the Sea], begins tumultuously, as if portending a coming storm. Trumpets recall a theme from the first movement, and soon the strings erupt like roiling and crashing waves with dramatic gestures of the bow. After the storm reaches a climax and dies away, the seascape seems to calm completely, with flute and oboe singing a magically soft theme over gently rippling harps. Following a lyrical climax of this melodic idea, the trumpets snap back into the tempo and energy of the beginning, building and building to a final, bold statement of the brass chorale from the first movement. The piece ends with a brilliant surge of energy and motion from the entire orchestra.

*-Leandro Cardoso, Wayland Whitney, & Ryan Farris*

## PYOTR ILYICH TCHAIKOVSKY (1840-1893)

### Symphony No. 6 in B minor, Op. 75, *Pathétique* (1893)

Tchaikovsky was a romantic Russian composer internationally known for his tuneful melodies, colorful orchestration, and heart-wrenching harmonies. Some of his most recognizable works include his Violin Concerto, the *Romeo and Juliet Fantasy Overture*, *Swan Lake*, *1812 Overture*, *The Nutcracker*, and *Eugene Onegin* (among others). He wrote in every genre and was successful in each. The emphasis on fatalism and melancholy, combined with his supreme melodic gift, sets Tchaikovsky apart from his Russian contemporaries, making his works influential among audiences and performers to this day.

Tchaikovsky's sixth and last symphony was premiered in 1893. Originally accompanied by the subtitle "Programme Symphony," he decided against including the name to avoid providing explicit content, as would be expected in a programmatic work. The name *Pathétique* was suggested by his brother, Modest, for its "emotional" and "passionate" connotation derived from the Greek word *pathos*.

This symphony is the final testament of Tchaikovsky's life and an epitome of his darkest, most fatalistic side. The monumental first movement begins with a mournful bassoon solo which introduces a turbulent movement full of angst, solemnity, and thirst for life. It is followed by the off-kiltered yet charming waltz (written in a 5/4 meter) of the second movement. The third movement comprises a seemingly joyous, bombastic march and a false "happy ending" of the work. However, unlike his previous symphonies, the Sixth does not end with triumph and success, but instead faces inevitable death with a desperately sad final movement marked *Adagio lamentoso*, at the end of which one can hear the death rattle of a dying man. This inescapable fate exists ominously in all four movements, even in the "happier" waltz and march. The devastating psychological journey in the symphony is

made even more stark by the fact that he died a mere week after the world premiere of the work in St. Petersburg.

Tchaikovsky's letters reveal that he considered his Sixth Symphony his best and most sincere work. "I love it as I have never loved any one of my other musical offspring." Yet, above all, he wished freedom of interpretation to all who experience the masterpiece.

*-Misaki Hall*



# MONTEUX SCHOOL & MUSIC FESTIVAL

## "MAINELY" CHAMBER MUSIC

Wednesday, July 20, 2022

### PROGRAM

#### Trumpet Concerto in B flat Major

**Tomaso Giovanni Albinoni**  
**(1671-1751)**

- I. Allegro
- II. Andante
- III. Allegro

*Zichao Liu, Solo Trumpet*  
*Lian Ojakangas, Frank Song, Jacqueline Ching, Eduardo Carranza Vargas, Violins*  
*Eduardo Cabrera and Wayland Whitney, Violas*  
*Ryan Farris, Cello, Continuo*  
*Sanga Yoon, Cello*  
*Alejandro Motta, Double Bass*

#### There Will Never Be Another You

**Harry Warren**  
**(1893-1981)**

#### St. Thomas

**Sonny Rollins**  
**(b.1930)**

**Monteux Jazz Combo**  
*Wayner Ramón-Ortega, Trumpet*  
*Johannes Visser, Piano*  
*Alejandro Motta, Double Bass*  
*Jett Stevens, Drum Kit*

#### Quartet No. 1 in D minor for Flute and String Trio, WoO 35

**Ferdinand Ries**  
**(1784-1838)**

- IV. Allegro
- V. Adagio con moto
- VI. Scherzo. Vivace
- VII. Finale. Allegro molto

*Juan Hernandez, Flute*  
*Eduardo Carranza, Violin*  
*Eduardo Cabrera, Viola*  
*Sanga Yoon, Cello*  
*Alejandro Motta, Double Bass*

INTERMISSION

**String Quartet in C Major, K. 465 "Dissonance"**

**W. A. Mozart**  
**(1756-1791)**

- I. Adagio – Allegro
- II. Andante cantabile
- III. Menuetto
- IV. Allegro molto

*Sasha Kandybin and Jacqueline Ching, Violins*  
*Emmanuelle Lambert-Lemoine, Viola*  
*Ryan Farris, Cello*

**Metamorphosen for 23 Strings**

**Richard Strauss**  
**(1864-1949)**

***Monteux Festival Orchestra Strings***

**Violins**

Eduardo Carranza  
Jacqueline Ching  
Misaki Hall  
Sasha Kandybin  
Joseph Morag  
Lian Ojakangas  
Allion Salvador  
Edith Samuelsson  
Desmond Siu  
Frank Song

**Violas**

Geoffrey Baker  
Eduardo Cabrera  
Emmanuelle  
Lambert-Lemoine  
Benjamin Petree  
Wayland Whitney

**Cellos**

Zach Banks  
Ryan Farris  
Andrian Harabaru  
April Reed-Cox  
Sanga Yoon

**Double Basses**

Lindy Billhardt  
Alejandro Motta  
Johannes Visser

*Conductors: Kara Piatt and Phillip Larroque*

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*No applause between parts of a multi-section work.*

*Recording prohibited. Flash photography only allowed between pieces.*

MONTEUX SCHOOL & MUSIC FESTIVAL  
Sunday, July 24, 2022  
MEMORIAL CONCERT  
PROGRAM

D'un Matin de printemps

Lili Boulanger  
(1893-1918)

*Conductor: Emmanuelle Lambert-Lemoine*

"Nimrod" from *Enigma Variations*

Edward Elgar  
(1857-1934)

*Conductor: Tiffany Lu*

*In Memoriam, Michael Jinbo: Phil Devenish, speaker*

"Anyone Can Whistle"

Stephen Sondheim  
(1930-2021)  
arr. William White

*Amanda Silliker, mezzo-soprano  
Conductor: William White*

*In Memoriam, Michael Jinbo: George Draper, speaker*

"Urlicht" from Symphony No. 2

Gustav Mahler  
(1860-1911)

*Amanda Silliker, mezzo-soprano  
Conductor: Neal Gittleman*

INTERMISSION

William White: Fanfare for Monteux  
*Conductor: Kara Piatt*

Symphony No. 3 in F Major, Op. 90

Johannes Brahms  
(1833-1897)

- I. Allegro con brio
- II. Andante
- III. Poco allegretto
- IV. Allegro – Un poco sostenuto

*Conductors: Desmond Siu (1), Joseph Morag (2),  
Daren Weissfisch (3), Ryan Farris (4)*

# MONTEUX FESTIVAL ORCHESTRA 2022

## VIOLIN

Eduardo Carranza Vargas (Mexico City, MEXICO)

Jacqueline Ching (Los Angeles, CA)

\*Misaki Joyce Anne Hall (Radcliff, KY)

\*Sasha Kandybin (New York, NY)

\*Joseph Morag (New York, NY)

Lian Ojakangas (Washington, D.C.)

\*Allion Salvador (Seattle, WA)

Edith Samuelsson (Boston, MA)

\*Kin (Desmond) Siu (Gilbert, AZ)

\*Jiawen Frank Song (Ningbo, CHINA)

## VIOLA

\*Geoffrey Baker (Conway, MA)

Eduardo Cabrera (Mexico City, MEXICO)

\*Emmanuelle Lambert-Lemoine (Montréal, CANADA)

Benjamin Petree (Plano, TX)

\*Wayland Whitney (Sacramento, CA)

Joan King (Philadelphia, PA)

## VIOLONCELLO

\*Zachary Banks (Pendleton, OK)

\*Ryan Farris (Nederland, CO)

\*Andrian Harabaru (Leusen, MOLDOVA)

Sanga Yoon (Seoul, SOUTH KOREA)

## CONTRABASS

Lindy Billhardt (Boston, MA)

Alejandro Hernandez Motta (Mexico City, MEXICO)

Johannes Visser (Cape Town, SOUTH AFRICA)

## FLUTE / PICCOLO

Juan Hernandez (Elgin, IL)

Angelina Yuan Fen Ho (Hsinchu, TAIWAN)

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Josephine Lee (Glendale, CA)

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Miranda Macias (Dallas, TX)

Beck Rusley (St. Louis Park, MN)

+Edward Walworth (Hancock, ME)

## HORN

Erin Harrigan (Trumansburg, NY)

Dylan Kingdom (Burbank, CA)

Owen Menard (Boise, ID)

Annie Moon (Frostburg, MD)

Daniel Soya (Amarillo, TX)

## TRUMPET

\*Leandro Cardoso (Belo Horizonte, BRAZIL)

Audrey Foster (Houston, TX)

Zichao Liu (Winston Salem, NC)

Wayner Ramón Ortega (Caguas, PUERTO RICO)

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William White (Council Bluffs, IA)

## BASS TROMBONE

Mingyuan Zhan (Bloomington, IN)

## TUBA

Yale Rosin (Somerville, NJ)

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+Phoebe Durand McDonnell (Bar Harbor, ME)

## TIMPANI / PERCUSSION

Kevin Chen (Knoxville, TN)

Lauren Girouard (Northbridge, MA)

Jett Stevens (Cincinnati, OH)

## KEYBOARDS

\*Eduardo de la Vega Garza (Monterrey, MEXICO)

\*Kara Platt (Phoenix, AZ)

\* Denotes Conductor

+ Denotes Guest Musician

## PROGRAM NOTES and BIOGRAPHIES

The Memorial Concert was established to honor the memory of the maestros who have built, nurtured, and served the Pierre Monteux School since its inception in 1943.

*Pierre Monteux (1875-1964)*

*Doris Hodgkins Monteux (1894-1984)*

*Charles Bruck (1911-1995)*

*Nancie Monteux-Barendse (1917-2013)*

This year, we add Maestro Michael Jinbo (1956-2022) to this esteemed list. Born in Hawaii, Michael began attending the Pierre Monteux school in 1983. He became Music Director after the summer of 1995, the season during which his mentor, Charles Bruck, passed away. He went on to serve the school for the rest of his life, a total of 26 seasons.

Michael's teaching and conducting are legendary among a generation of musicians the world over. His sincere musicality, unmatched perception, and deep compassion have enabled and encouraged us as musicians to be our true selves, on and off the podium. His legacy lives on in the work we do every day, here in Hancock and beyond.

### **LILI BOULANGER (1893-1918)**

#### ***D'un matin de printemps (1918)***

Lily Boulanger was considered one of the most gifted composers of the 20<sup>th</sup> Century. She was the first woman in 1913 to win the Prix de Rome, the prestigious composition award of the Conservatoire de Paris. Tragically, she suffered from her poor health her entire life and passed away at age 24.

*D'un matin de printemps* is Boulanger's last composition. Originally written as a violin and piano duet, its orchestration by the composer is a masterpiece, unique in its style yet inspired by French impressionist composers such as Debussy. Towards the end of her life, Boulanger was well aware of her approaching death. This symphonic poem, however, bears neither resentment nor sorrow. Rather, it celebrates life's effervescence as felt every spring morning.

*-Emmanuelle Lambert-Lemoine*

## **EDWARD ELGAR (1857-1934)**

### **“Nimrod” from *Enigma Variations***

Elgar's “Nimrod” Variation was the work Michael Jinbo conducted on the first concert following the death of Maestro Charles Bruck. We honor this and Michael's memory with its performance today.

## **STEPHEN SONDHEIM (1930-2021)**

### **“Anyone Can Whistle”**

"Anyone can whistle," that's what they say—"Easy"

"Anyone can whistle, any old day—easy"

It's all so simple

Relax, let go, let fly

So, someone tell me, why can't I?

I can dance a tango, I can read Greek—easy

I can slay a dragon, any old week—easy

What's hard is simple

What's natural comes hard

Maybe you could show me:

How to let go, lower my guard, learn to be... free

Maybe if you whistle, whistle for me

"Anyone can whistle, any old day—easy."

It's all so simple

Relax, let go, let fly

So someone tell me, why can't I?

## GUSTAV MAHLER (1860-1911)

### “Urlicht” from Symphony No. 2

“Urlicht” is the fourth movement of Mahler’s second symphony, also known as the “Resurrection” Symphony.

#### *Urlicht*

O Röschen rot,  
Der Mensch liegt in grösster Not,  
Der Mensch liegt in grösster Pein,  
Je lieber möchte ich im Himmel sein.  
Da kam ich auf einen breiten Weg,  
Da kam ein Engellein und wollt  
mich abweisen,  
Ach nein ich liess mich nicht  
abweisen.  
Ich bin von Gott und will wieder zu  
Gott,  
Der liebe Gott wird mir ein  
Lichtchen geben,  
Wird leuchten mir bis an das ewig  
selig Leben.

#### *Primal Light*

O red rose,  
Man lies in direst need,  
Man lies in direst pain,  
I would rather be in heaven.  
I then came upon a broad path,  
An angel came and sought to turn  
me back,  
Ah no! I refused to be turned away.  
  
I am from God, and to God I will  
return,  
Dear God will give me a light,  
  
Will light my way to eternal blessed  
life.

## JOHANNES BRAHMS (1833-1897)

### Symphony No. 3 in F Major, Op. 90 (1883)

Born in Hamburg, Germany, Johannes Brahms ended up spending most of his professional life in Vienna. Today Brahms is known as one of the most important symphonists of the romantic period in music; however, nearing the age of 40, he wrote to a friend “I shall never write a symphony!” Brahms was 43 years old when he finally completed his first symphony still in the shadows of the great Ludwig van Beethoven; he toiled in self-doubt for nearly 21 years before its completion from initial sketches to its premiere. In contrast, Brahms composed his third symphony in 1883 on the banks of the Rhine river in Wiesbaden, Germany in only four months!

The third symphony was an instant success despite the peculiarity that every movement including the finale ends softly and tenderly. It is also interesting to note that the third symphony was written nearly two

decades after Richard Wagner composed his opera *Tristan und Isolde*, which broke new grounds in terms of the power of musical expression. However, Brahms continued to use traditional classical music forms in his symphony and it still captured the hearts of many listeners. Eduard Hanslick, a famous Austrian music critic of the time who wrote that it was, "nearly artistically perfect," and Clara Schumann also spoke highly of the symphony:

*"All the movements seem to be of one piece, one beat of the heart, each on a jewel! From start to finish one is wrapped about with the mysterious charm of the woods and forests. I could not tell you which movement I loved most..."*

Within the symphony, Brahms developed a simple but powerful three note musical motive of F–Ab–F that begins the piece and can be heard throughout. The notes represent the German phrase *Frei aber froh* (Free, but happy), which was the motto for the lifelong bachelor and many of his inner circle of artists and intellectuals.

Brahms symphonies have been programmed for the memorial concerts at the Pierre Monteux School for many years because Pierre Monteux had a particular fondness for Brahms' music. In the wake of the passing of Michael Jinbo it is fitting that this symphony ends the program. May our beloved Maestro remain forever *Frei aber froh*.

*-Desmond Siu & Daren Weissfish*

**Amanda Silliker**, dramatic mezzo-soprano, hails from State College, PA and teaches at Juniata College and in her home studio. She had the pleasure to sing under Maestro Jinbo's baton with the Nittany Valley Symphony in both musicals and symphonies and met Michael while performing *Hello, Dolly!* as Ernestina Money. Amanda especially enjoys singing dramatic works such as those by Mahler, Verdi, and Wagner, but has done a fair amount of crossover work with a special affection for Sondheim.

While she is saddened for the occasion, she is honored to be able to offer song in honor of this consummate musician that has touched so many lives.



# MONTEUX SCHOOL & MUSIC FESTIVAL

## "MAINELY" CHAMBER MUSIC

Wednesday, July 27, 2022

### PROGRAM

#### Turn of the Wind (Vending av Vinden)

**Edith Samuelsson**  
(b.2001)

*Ben Petree, Viola*  
*Sophie Ross, Clarinet*  
*Zach Banks, Cello*

#### Vlug Z95

**Jonannes Visser**  
(b. 1994)

*Allion Slavador and Lian Ojakangas, Violins*  
*Wayland Whitney, Viola*  
*Andrian Harabaru, Cello*

#### Coalesce

**Ben Petree**  
(b. 2000)

*Linda Jenkins, Flute*  
*Sandy Marcotte, Clarinet*  
*Edith Samuelsson, Violin*  
*Zack Banks Cello*  
*Johannes Visser, Piano*  
*Jett Stevens, Percussion*

#### Suite Americana

**Enrique Crespo**  
(1941-2020)

- I. Ragtime
- II. Bossa Nova
- III. Vals Peruano
- IV. Zamba Gaucha
- V. Son de Mexico

*Wayner Ramón-Ortega and Audrey Foster, Trumpets*  
*Annie Moon, Horn*  
*William White, Trombone*  
*Yale Rosin, Tuba*

### INTERMISSION

**Féerie (Prelude et Danse)**

**Marcel Lucien Tournier  
(1871-1951)**

*Elizabeth Johnson, Harp*

**Girlfriends Medley**

**Bob Becker  
(b. 1947)**

*Kevin Chen, Xylophone  
Lauren Girouard and Jett Stevens, Marimba  
Lindy Billhardt, Double Bass*

**Minor Swing**

**Django Reinhardt  
(1910-1951)**

**Four on Six**

**Wes Montgomery  
(1923-1968)**

**Fly me to the Moon**

**Bart Howard  
(1915-2004)**

**Take the "A" Train**

**Duke Ellington  
(1899-1974)**

***Monteux Jazz Combo***

*Wayner Ramón-Ortega, Trumpet  
Johannes Visser, Piano  
Alejandro Motta, Double Bass  
Jett Stevens, Drum Kit*

*Also featuring:*

*Sasha Kandybin, Vocals  
Audrey Foster, Trumpet  
Adam Schay, Clarinet  
Beck Rusley, Bassoon  
Emmanuelle Lambert-Lemoine, Viola*

*PLEASE... Turn off cell phones, pagers, watch alarms, etc.*

*Remain silent while the musicians tune.*

*No applause between parts of a multi-section work.*

*Recording prohibited. Flash photography only allowed between pieces.*

**MONTEUX SCHOOL & MUSIC FESTIVAL**  
**Sunday, July 31, 2022**  
**SYMPHONIC POPS CONCERT**  
**PROGRAM**

**Overture to *Russian and Ludmilla***

**Mikhail Glinka**  
(1804-1857)

*Conductor: Geoffrey Baker*

**Wein, Weib und Gesang, Op. 333**

**Johann Strauss, Jr.**  
(1825-1899)

*Conductor: Sasha Kandybin*

**Morning, Noon and Night in Vienna (Overture)**

**Franz von Suppé**  
(1813-1901)

*Conductor: Zachary Banks*

**Stars and Stripes Forever**

**John Philip Sousa**  
(1854-1932)

*Conductor: TBD*

**INTERMISSION**

Fanfare: "Quidditch" Fanfare from *Harry Potter*

*Conductor: Joseph Morag*

**Selections from *West Side Story***

(arr. Jack Mason)

**Leonard Bernstein**  
(1918-1990)

*Conductor: Allion Salvador*

**Selections from *Camelot***

(arr. Robert Russell Bennett)

**Frederick Loewe**  
(1901-1988)

*Conductor: Jlawen Frank Song*

**Carousel Waltz from *Carousel***

**Richard Rodgers**  
(1902-1979)

*Conductor: Misaki Hall*

**Selections from *Gypsy***

**Jule Styne**  
(1898-1937)

*Conductor: Eduardo de la Vega Garza*

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or for Corrections for the Printed Donor List  
Please contact us at [info@monteuxmusic.org](mailto:info@monteuxmusic.org)

## **ANNOUNCING A BRAND-NEW INITIATIVE!**

### **THE MAINE COAST HARP INSTITUTE**

We will welcome the inaugural session of The Maine Coast Harp Institute to our beautiful Monteux School grounds this year from August 3-13.

The program will be directed by multiple Grammy-winner Yolanda Kondonassis. It is inspired by the legendary summer Harp Colony retreat in Camden, Maine, which Yolanda attended for many summers. While in Camden as a youth, Yolanda also played in the Monteux Orchestra on several occasions and has wonderful memories of those experiences, so life again comes full circle, as it does so often in the Monteux family! We look forward to hearing beautiful strains of harp music as a fitting coda to another glorious and especially meaningful season of orchestral music here in Hancock.

Juan Riveros, a recent graduate of the Cleveland Institute of Music who has studied with Yolanda for five years, will present a concert in the Monteux Forest Studio at 5 p.m. on Saturday, August 12. Tickets are \$20 and will be available at the door or online at [mainecoastharpinstitute.org](http://mainecoastharpinstitute.org).

Furthermore, Phil Devenish, President of the MCHI Board, will be more than glad to answer any questions you may have.